

JOHN HENRY LORIMER, SCOTTISH ARTIST, 1856-1936,

A Critical Biography

by

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ABSTRACT OF THESIS

John Henry Lorimer (1856-1936) was a Scottish artist of some distinction in his day, whose work has been obscured by the lack of interest - until recently - in paintings of the Victorian and Edwardian eras. This thesis seeks to redress the neglect of time, to record biographical details, and give critical consideration to his work.

Lorimer's life fell, broadly, into five main sections, which serve as Chapters for this work: his early life and training in Edinburgh; his 'London period', with travel abroad and study in Paris at the atelier of Carolus-Duran; his 'Paris period' with submissions to Salons and his successes there; his return to Edinburgh in 1901 after election to the RSA, and his artistic activities in the new century; and his later years, still active artistically but less successfully. The final chapter discusses his aims and ambitions and the influences inherent in his work.

The thesis considers his artistic development, and brings out his great diversity as a flower painter, portraitist, genre painter and landscapist, and his life long interest in watercolour. His work is set against the background of contemporary artistic development, with particular attention being paid to the French scene where he gained most praise.

This research includes the compilation - for the first time - of a Catalogue of the artist's works.

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I declare that this thesis has been written and composed entirely by me.

C O N T E N T S

Volume One

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Abbreviations

The following abbreviations are used throughout the text and catalogue:

N.G.S.	.....	National Gallery of Scotland
S.N.P.G.	.....	Scottish National Portrait Gallery
N.T.S.	.....	National Trust for Scotland
R.A.P.F.A.S.	.....	Royal Association for the Promotion of Fine Arts in Scotland
R.A.	.....	Royal Academy
R.S.A.	.....	Royal Scottish Academy
R.G.I.F.A.	.....	Royal Glasgow Institute of Fine Arts
R.P.	.....	Royal Society of Portrait Painters
R.W.S.	.....	Royal Society of Painters in Watercolours
R.S.W.	.....	Royal Scottish Society of Painters in Watercolours
I.P.O.C.	.....	Institute of Painters in Oil Colours (later the Royal Institute of Oil Painters)

CHAPTER ONE : 1856 - 1880

1.1 Introduction

John Henry Lorimer was a Scottish artist of considerable repute in his day who has been neglected in the twentieth century owing, firstly, to the prejudice against Victorian and Edwardian art, and secondly, to the attitude that only revolutionary innovation is worthy of serious attention. The aim of this thesis is to re-discover and re-assess his works in their historical context and to accord him a merited place in Scottish art.

Lorimer was born in Edinburgh and always maintained roots in his native city. At the time of his birth, his parents lived at 21 Hill Street in the New Town and in 1873 they moved across town to a greener area and larger house at 1 Bruntsfield Crescent on to which a studio was built for their artistic son. Later in life, Lorimer himself bought a house in the New Town at 4 Drummond Place. As a child his horizons were widened by his family's holiday residences in Fife, an interest which finally focused in 1878 on Kellie Castle, Pittenweem, which his parents rescued from dilapidation and restored. Many months of every year were spent there very happily by the family, and it was a much loved home for Lorimer till the day he died.

His paintings depict the rich diversity of scenes and humanity he saw around him - the quiet daily life in the home, the happy play of children, the country scenes and gardens - especially the garden at Kellie Castle, the sweep of landscape around the Castle or on the sand dunes of the Western Isles, exquisite flowers which were ever present in the home and gardens, notable architecture in this country and abroad, and, throughout his life, people. Family and friends were recorded in vivid portraits as were the public personages from whom he earned his bread and butter. Oil and watercolour were his customary media, but he produced many beautiful pencil and charcoal drawings both as preparatory sketches and in their own right as finished works or magazine illustrations. He also experimented with sculptural modelling.

While many of his paintings are as yet untraced, it is clear from what is available to us that Lorimer was not an avant-garde painter but rather worked within conventional parameters. His art is basically Scottish but has close affinity with the Realist/Naturalist movement which flowered in France in the middle of the 19th century

and found powerful adherents in Britain, not least in Scotland. His relationship with French developments was very close, although he maintained allegiance to both the conservative and progressive camps, never adopting a fully-fledged Impressionist style, as will be made clear in the course of this thesis.

A brief introduction at this point to Lorimer's work may be of advantage to the reader - firstly, a self portrait of the artist, and secondly, a genre painting. Photographs of the artist are rare, so this self-portrait is valuable (plate 1). It conveys to us something of his force of character and his ability to inject dramatic intensity into a portrait by means of the direct frontal view. Portraiture was always a major part of his work, but the execution of genre paintings was his greatest interest, of which "Benedicité - Fête de Gran'mère" is a characteristic example (plate 2).

Like many of Lorimer's paintings, the setting of "Benedicité" is the interior of Kellie Castle. The room is elegant, the walls enhanced with painted panels as they reach up to the richly decorated, deeply coved, plaster ceiling. The height of the walls is accentuated by the centrally placed window, tall and narrow, through which the evening light gleams faintly. These perpendiculars are balanced by the horizontals of the frieze, the panelling, and principally, the table which occupies the entire foreground of the painting and around which sit grandmother and her little guests, all saying grace before a birthday tea. The scene is illuminated by the lamps in the centre of the table which cast their light on the bowed heads and the stolen glances. The mood is unemotional, except inasmuch as it is a happy gathering of grandchildren and friends, the occasion simply recorded by the painter as a normal event. It was suggested to him, he said, "by a little gathering of children after a baptism".(1) When exhibited in the Paris Salon of 1894 the painting was a resounding success and was purchased by the French Government for the nation - the first by a Scottish artist to be so honoured.

The setting, figures, tonal values and mood of "Benedicité" epitomises much of the essence of Lorimer's work and they come from the man's own experience. His personal circumstances were fortunate in that he was born into a comfortable middle class home and this environment provided him with the subject matter for many of his major genre paintings and was always a source of inspiration to him. It is our good fortune that he has left us such a unique record of his life and class.

Scottish genre more commonly tended to describe life in humble surroundings. A typical example is Thomas Faed's "From Dawn to Sunset" (1861, private collection) which, although also depicting a family gathering, provides a striking contrast to "Benedicite" both in setting and emotional impact. It illustrates a poor cottager with his family, a man who has no surplus income after feeding his kin to spend on furnishings to decorate his simple home. The main thrust of the painting lies in its philosophical content which highlights the spectrum from infancy to old age, and the deep emotion of the death scene. Such scenes, which were greatly admired by Victorians, had been part of the artistic tradition in Scotland since the days of David Allan and David Wilkie and had done much to bring Scottish art to the notice of a wider public. Almost all Lorimer's mature subject matter, however, depicts his own environment and events he saw around him. In so doing, he was participating in the trend which had developed in Scottish art in the 1860s which preferred depiction of everyday scenes rather than staged pieces, literary or historical incidents, and preferred an unsentimental mood to an intensity of emotion.

1.2 Artistic inclination.

This is to anticipate, however. As a youth Lorimer was an admirer of sentimental genre, and when he saw Faed's "From Dawn to Sunset" in the RSA Exhibition of 1873, he described it as "perhaps the greatest picture of the year".(2) He attended Royal Scottish Academy Exhibitions from an early age and proof of his special interest in the art of painting is contained in a letter which he wrote as a child of eleven years to his father, who, in the winter of 1867-8, had been obliged to spend some months abroad in Algeria on account of his poor health. The letter describes the RSA Exhibition of 1868, and while he may have been set the task by his mother to write of the event to his father, it has obviously been no hardship for him to do so; his perception of the exhibits shines through as does his knowledge of the exhibitors.(3)

The exact age at which he first put pencil or brush to artistic use is not recorded but the earliest known painting extant by him is in the possession of one of his grandnieces and is inscribed on the back in his mother's handwriting: "Done by Jack, aged 8, Kinghorn, August 1865". Family letters frequently mention his partiality and aptitude for sketching and painting. His brother, Jim, comments in a letter from Germany in 1871 that, "John, I suppose, has brought a

great many sketches home with him [from Oban]."(4) When his mother is writing from Berlin in 1872 she describes the journey between Hamburg and Berlin and comments:

"Soft grey clouds above and grey greenness below, and windmills and church spires and thatched, high pitched roofs of pleasant homes all made us long for wee Johnnie to paint them."(5)

His artistic inclination being so obvious, there seems to have been no doubt in anyone's mind but that John Henry Lorimer would be an artist. Considerable parental discussion was to take place as to the best means of achieving a suitable training for an artist, but none that young John had the necessary ability or predilection for it.

1.3 Family Background.

In addition to natural ability, inherited and environmental influences assist the choice of career, and John Henry Lorimer came from a family who were very interested in the arts, especially painting, music and literature. On the Lorimer side, the first relevant record is of a painter in 1377, when a "Frater Thomas Lorimer, Pictor" received a payment from King Robert II of Scotland, perhaps for illuminating manuscripts.(6) Much later, John Henry's great-grandfather, James Lorimer of Kellyfield, Angus, was educated as a land surveyor and drew a beautiful estate map of his home at Kellyfield which the family still possess. His son, another James Lorimer, of Aberdalgie House, Perthshire, like his father before him factor on local estates, also practised the art of map-making. Extant is a book of trigonometry, written and illustrated when James was 16 which contains numerous coloured landscape vignettes which show a remarkably high level of skill in landscape representation.(7)

His son, Professor James Lorimer, did not himself practise the art of painting, but he took a keen interest in it. A visit to Paris would find him haunting the Louvre and as he himself said, he was

"sincerely interested in art in all its departments. It was a branch of education to which my father attached importance, not wholly neglected in his case or in his father's land surveying training."(8)

He relates that as a lad at school in Perth he had learned what he could of art, had taken a course in architectural drawing and at one time there had even been an idea of apprenticing him to Burn the architect.

"I mention these facts to show that the aesthetic tendencies which have come out so strongly in several of my

children, and which they owe, no doubt, mainly to their mother, may have had roots even in the paternal Stirps."(9)

The artistic trait was, as Professor Lorimer suggests, very evident in Mrs. Lorimer. She loved sketching and watercolouring to the extent of taking tuition at the Edinburgh School of Design (Trustees' Academy). One of her watercolours of 1862 portraying a "Mme. Palla, Normandy" was shown at the 1983 Exhibition of her son's work at St. Andrews. It was hung above a sketch of Mrs. Lorimer painted by her son in 1885 inscribed "The Dutch Hausvrau"(sic). The juxtaposition showed an interesting similarity of theme - portraits of identified ladies at windows engaged in household tasks, the pictures thereby becoming works of domestic genre as well as portraits. No stylistic influence from his mother is apparent in Lorimer's work, hers being of a 'naive' nature while his is rounded and mature. Mrs. Lorimer was also a highly intelligent woman. Despite her domestic duties - six children to be reared and a delicate husband to be cared for - she went quietly on with her own education. She learned Greek, and, at University level, studied geology, moral philosophy and biblical criticism. She does not seem to have pursued her artistic practice much beyond early married life, probably its activity receded as her family grew, but she did sketch quite energetically when the opportunity arose. One of her letters describes a day's outing when visiting friends in Belgium, where the 'plein air' technique was adopted. They were, she says,

".... taken out for the whole day. Mrs. Westlake, Madame Rolin Jaquemyns, Johnnie and I started after breakfast provided with sketching umbrellas and all the etc.. At half past one the Gentlemen arrived with the luncheon wh. was most welcome, they then went for a walk and the sketchers resumed their work till 4 when the waggonette came back. They all did very good work. Both the ladies sketch very cleverly and have real talent but they made their drawing effective by putting in water wh. was not there, and did not stick very closely to reality at any point. Still they had real merit. I hope Johnnie will get back tomorrow to the place where they were but the roads are so like each other that he wd. not possibly find his way without a guide. I think his sketch is well worth finishing a little more. Mrs. Westlake kindly stood for him, her dress suited exactly in colour to go in the picture. Today they are to paint an old woman."(10)

Mrs. Lorimer's charming personality was based on a character which was kind and considerate and strengthened by her religious beliefs. Her influence on her children in guiding and encouraging

their interest in artistic pursuits must have been considerable. All of them found delight in music, art and literature to varying degrees, even the eldest son, James, had been known to attend musical evenings. James was more drawn to the practicalities of life and early earned the nickname of 'Merchant' which was confirmed by an adult life spent mainly abroad engaged in commerce.

The eldest daughter, Hannah Cassells Lorimer, was also an important influence in young John's life. Hannah was less than two years his senior and they were very close. Hannah was a true all-round artist. Happy with music, she was equally happy with oils, watercolours, soft clay, hard wood, or her needle. She exhibited at the Royal Scottish Academy even earlier than John and studied modelling and painting in Paris for some years. These talents do not seem to have developed into a full professional career, although she executed various commissions and did some art teaching, but in any case she was lost to the Scottish art scene when, in 1895 at 40 years of age, she married an explorer-cum-government official, Sir Everard im Thurn, and went to reside in British Guiana, where she painted local orchids and sculpted figures, using natives as models.

John Henry Lorimer was the second son, and he became a professional artist, his life and work being the subject of this thesis. Janet Alice Lorimer and Caroline Louise Lorimer, his two younger sisters, were keen musicians and Louise was also gifted in literary pursuits, producing ballads, verse and charming descriptive articles (including one on Poland where she travelled in the 1890s). She did not marry but her sister, Janet Alice, made a brilliant marriage at the early age of 21 in 1878 to the Chief Justice of British Guiana, Sir David Chalmers, and sailed away to that distant land. Even she, on occasion, used brushes.

The youngest child of Professor and Mrs. Lorimer was Robert Stodart Lorimer whose artistic sense was highly developed. At the age of 14 he had chosen his career, as his sister reports in a letter:

"He has presented me with a charming wee water colour box and we mean to go out sketching at a great rate. He has announced to me his firm decision to become an architect ..."(11)

Robert did, of course, achieve his ambition and became one of Scotland's foremost architects. He designed, or made additions to, some fifty houses in Great Britain, restored several Castles such as

Dunderave in Argyll and the interior of Dunrobin Castle in Sutherland, and his crowning achievements were undoubtedly the Thistle Chapel in St.Giles Cathedral, Edinburgh, for which he was knighted in 1911, and the Scottish National War Memorial in Edinburgh Castle.

Such is the background, then, of John Henry Lorimer: forbears, brothers and sisters. This brief glimpse into their lives and influence on him illustrates the environment, rich in artistic activity and happy in family love, in which he was reared. Not only did such a family engender a helpful atmosphere in which a young artist could develop, but it provided a source of constant subject matter. Lorimer made full use of his family as models, in which role they appear to have been very happy to co-operate - the only sibling missing is James whose likeness does not seem to have been recorded.

1.4 Family as Models

A portrait gallery has, in fact, been bequeathed to us, providing a unique record of this interesting family's physical appearance throughout the last quarter of the nineteenth century. In it we can see the young artist practising his craft and gaining in confidence as he learns the necessary skills, although even his initial work starts off at a high level in realistic portrayal of his subjects, particularly of his parents.

The earliest portraits are contained in a conversation piece entitled "Christmas Roses" showing his sisters, Hannah and Alice, arranging some flowers (1874, plate 3). The girls, whose figures fill the frame, are dressed in heavy Victorian gowns, velvet with white trimmings, one of them (Alice) swathed in a cloak, the aperture of which nicely frames her hands holding dish and flowers. Their eyes are cast downwards intent on what they are doing. Hannah (on the left) is ready with water, and the fact that she is holding her palette indicates it is an action portrait setting up a still-life arrangement to paint. The rather romantic dress style perhaps brings the composition within the influence of the Pre-Raphaelites, but the application of paint is squarely in the older Scottish tradition. The tones are dark, with the paint heavily worked in even, indistinguishable strokes, probably bitumen based because in the darker areas some blistering has occurred. The language is of Wilkie and Allan, based on Dutch clarity of representation, and also

incorporates the technique of chiaroscuro in which Lorimer was deeply interested. He would be aware of the technique generally through his study of Old Masters, especially Rembrandt, and specifically in the work of one of his tutors, George Paul Chalmers. In the painting the light streams in from the long window on the left, illuminating the scene, and highlighting the girls' faces and the flowers - a light source used frequently by Vermeer in his famous genre scenes.

The fact that Lorimer tackled a double portrait at this early stage in his career indicates his degree of confidence. Double portraits were not very common in Scottish art of this period, although one thinks of the triple portrait of sisters and a brother entitled "The Evening Hour" of 1847 by John Faed (NGS) or John Phillip's "Gypsy Sisters of Seville" of 1854 (Walker Art Gallery, Liverpool). The theme of "Christmas Roses" is not unlike that of "The Evening Hour" but Lorimer's girls with their intent downwards gaze are very demure in sharp contrast to the direct, provocative stare of the gypsy sisters of Seville. Within his own oeuvre in this decade, Lorimer again adopted the theme of two girls in one picture, the figures filling the frame, in "Jeannie Gray" of 1880, although its 'raison d'etre' is not portraiture but literary genre as will be discussed later.

"Christmas Roses" was exhibited in the RSA of 1877 (No. 419) and the 'Scotsman' critic of 16th Feb. and 10th March 1877 commented favourably on "its relation to light and shade" and "its fine feeling for colour", although he considered there were "defects of drawing". The painting as we see it today, however, is not as the 'Scotsman' critic saw it in 1877. A letter of 1879 from Louise to Alice relates to her that:

"Oh you will be interested to know that yr. costume in "Xmas Roses" has been quite changed. You have now Mother's long fur cloak and my brown velveteen frock!"(13)

and the artist may have made other alterations. The painting does not appear to have been exhibited again until 1933 when it was shown in the annual exhibition of the Royal Society of Portrait Painters in London as "Lady im Thurn and Lady Chalmers" (No. 7).

Two of the earliest single portraits by Lorimer are of his mother. The first is a small cabinet sized work, 13" x 10 $\frac{3}{4}$ ", painted in 1874. He must have been happy with the result, because in the following year he painted her again in the same pose but on a larger canvas, 50" x 40". Both paintings are lighter in tone and not so heavily worked as "Christmas Roses". The figure is three-quarter

length, facing right, almost filling the frame, the pose being somewhat stilted in that she is sitting rather less relaxed than she might, holding in her hands a piece of embroidery. The face, however, is finely painted, strongly side lit, and is charmingly framed by the lace cap and frill round her neck. The reticent and gentle character of the lady is well portrayed, with her eyes just slightly averted from the viewer. It is possible nevertheless to see that they contain a degree of keenness, a sharpness which saw everything her large brood engaged in. To have achieved such an accurate reflection of his mother's character at such an early stage of his development was no mean feat for the young artist.

There is a further portrait by Lorimer of his mother painted in 1902 which will be discussed in a later chapter.

Lorimer likewise painted his father three times, twice in 1878 and just prior to the Professor's death in 1890. The latter will be considered elsewhere in this thesis. It is not known why two portraits were executed in the one year, but clearly a choice was made between them and it was decided to concentrate on the one depicting the Professor reading a book (plate 4). Originally the canvases were of similar size, c.20" x 15", but now the canvas of the chosen portrait was extended to a much larger size becoming 50" x 40". Careful scrutiny can detect the line where it has been folded round the original stretcher, and the wavy line where the canvas has been trimmed, probably to remove nail holes, before moulding it into the new canvas. The additional material enlarged it to a presentation size painting, allowing the figure to be extended by the addition of the lower part of the body, and, to the left, the addition of a framed print of Raphael's 'Justice' (from Sala de Constantino, Vatican) - a symbolic reference to the legal nature of the Professor's Chair at the University of Edinburgh.

Whereas the expression in the smaller portrait hints at the Professor's sense of humour, that of the larger one focuses on his serious side. Professor Lorimer is not looking out of the picture at us, his gaze is cast downwards on his book, characterising his quiet studious ways and the satisfaction he derived from literature. His son has depicted him as the literary and intellectual man that he was - here is no extrovert. The pose - which is reminiscent of George Paul Chalmers "Portrait" (unidentified, Christchurch, New Zealand)(13) - is much more comfortable and relaxed than in the

earlier portraits of his mother and indicates the improvement which three or four years' experience has reaped.

Exhibited in the RSA of 1878 the portrait was described by G.R. Halkett (who gave the measurements of 50" x 40" thereby confirming that the portrait had been enlarged prior to the 1878 Exhibition):

"clever portrait ... the figure is admirably posed ... the details well managed and the colour is sound and true."(14)

It gained even more praise for the young artist when it was hung 'on the line' at the RA in 1879. His mother describes the 'Times' report in a letter to her daughter:

"I send you by this mail 'Academy Notes' and a 'Times' with a glorious notice of Johnnie's picture. It is such a pity as it was so splendidly hung that he had sent no sketch of it. In case the paper shd. not reach you, they say the picture has the simplicity and understanding of a Moroni and that it will abide in their memory of the Exhibition of 1879 along with Mr. Millais' Gladstone, wh. they had previously spoken of as the picture of the year."(15)

After his father's death, Lorimer gifted the large 1878 portrait to the University of Edinburgh, where it today hangs on the main staircase together with four other portraits by Lorimer of famous academics and benefactors of the University.

Professor Lorimer's youngest son, Robert Stodart Lorimer, was painted by his older brother three times in oils, and sketched frequently usually being portrayed at his favourite pastimes such as violin playing and woodwork. The first oil (plate 5) of c.1875 shows the young lad of 10 or 11 years in a red fez, eyes cast downwards, face very strongly lit from the right. In the second portrait, 1876, 'Robin' is looking directly at the spectator, with large expressive eyes. The photograph of the portrait (plate 6) reveals the heavily worked paint. Later, when 'Robin' was 22 years of age and apprenticed to an Edinburgh architect, Lorimer painted him again shown working at his drawing board (plate 7). A pencil drawing of 1878 (plate 8), also depicting Robert, takes us right into the family life of the Lorimers. 'Robbie', the inscription informs us, is reading 'Guy Mannering' to the Prof.. The Professor did not enjoy good health and his family gave him great support helping him to conserve his strength and his eyesight. His son has encapsulated for us one of these occasions in a few economical and skilful lines, showing 'Robbie' taking his turn as reader.

Only one portrait of his youngest sister, Louise (plate 9) exists, although she is used as model in some of his genre paintings. It was not executed till 1893 but will be discussed here. The face

is in strong relief against a very dense black background, the eyes being particularly liquid and expressive. Her gaze engages the viewer's attention directly, as did Robert's in his portrait (plate 6). Lorimer has captured her confident spirit in her expression, and although it is mainly serious there is a hint of her splendid sense of humour about her mouth. Again the pose is not very happy. The sitter is depicted three-quarter length, her hands playing in a rather awkward manner with the necklace she wears.

Comparison of the portraits executed in these early years shows that Lorimer has experimented with a variety of types of portraiture in respect of pose, length, active or non-active, use of props, and direct or indirect eye engagement with the spectator. None of these portraits were commissions, therefore Lorimer would pose the subject in the way he wished, presumably giving himself experience of a range of attitudes. The early portraits of Robert are the simplest, being head and shoulders only, while those of his mother and father are three-quarter length, the mother facing to the right and the father to the left. In fact six of the nine portraits illustrated here are three-quarter length, perhaps so chosen for practice since this was the customary size for the commissions which he hoped to secure in the future. The artist has depicted his mother pausing in her embroidery, looking up to just beyond the spectator, while his father - in the first portrait - is holding his spectacles in one hand as if listening to conversation, and in the second is actively reading, providing Lorimer with excellent opportunities to demonstrate how realistically he could paint hands. In contrast, the portraits of Robert as a young lad involve no action - Robert is simply posing, in the one portrait looking downwards towards the right and in the other viewing the spectator directly. It is interesting to note how vibrant and personal are the portraits in which the sitter views the spectator with eye to eye contact - the effect of averted eyes being to distance the subject from the viewer, revealing less character to the spectator.

Various props are included in his father's portraits, such as the curious chair which Lorimer was to use (or others like it) frequently in the future for such portraits. He was an artist who liked to introduce incidental items into his paintings, usually symbolically, such as the Raphael print, and he also liked a touch of red somewhere in the composition, as witness the red cushion on his father's chair and the book edges.

The very early double portrait of Hannah and Alice (1874) was an ambitious pose for the young artist, not only as a full length but as a portrait with action. Much more successful compositionally, however, although tiny in comparative size, as an action portrait is that of Robert at his drawing board of 1886. It introduces an unusual portrait stance in that he is depicted in a seated side view, leaning forward over his drawing board, and the carefully arranged sheets of drawings on the table at his side form a receding arrangement taking our eye directly into the centre of the painting and focusing on the action of Robert's hands on the board.

All these portraits, then, show Lorimer attempting various poses, both conventional and different. The one finished to the highest Exhibition standard was that of Professor Lorimer and it shows the artist quite capable of continuing the tradition of informal but character-revealing portraiture of the Scottish past which had been maintained from Allan Ramsay and Raeburn to Sir John Watson Gordon, John Graham-Gilbert and Sir Daniel MacNee of Lorimer's own day. It was a standard which Lorimer was to preserve throughout his long career as a portraitist, with but a few lapses.

1.5 RSA of 1873 : First oil exhibited.

Portraits, however, were by no means Lorimer's sole interest either in the early part of his career or later. Throughout his life he painted landscapes, architectural exteriors, flowers and genre scenes, both in watercolour and oils. His earliest exhibited painting was a landscape entitled "In the Wintry Gloaming" - by co-incidence in the same Exhibition as he first saw Thomas Faed's "From Dawn to Sunset" in the RSA of 1873. As he was just sixteen years of age, it says much for his skill that it was accepted by the Hanging Committee.

Subsequently, in December of the same year, he showed his current works to Sam Bough, a noted Scottish landscape painter of the day and a family friend, for his advice.

"Sam was here the other day and thought my pictures were all too wee and finikin, and too much detail, all but my Rosslyn which he thought much my best bit of work and is, by the way, the best finished of all."(16)

From this extract we can perhaps tentatively deduce that of the two entries he submitted to the 1873 RSA Exhibition, one was a view of Rosslyn, but whether it was the accepted painting "In the Wintry Gloaming" or not, is unknown.

His young heart was sore, however, at this first foray into the competitiveness of the Royal Scottish Academy because his entry was accorded a very poor hanging position, much to his fury. But the incident had a happy ending as he did achieve the triumph of a sale:

"My greatest personal piece of news is that Mrs. Andrew Clark has been so kind as to buy my picture in the Exhibition here, a piece of almost pure kindness to me as from a picture dealing point of view it would be considered a very bold stroke indeed to purchase a picture which has been honoured with such an exalted abode. This little transaction puts 8 guineas in my pocket or rather 6 as I have to pay 2 for my frame."(17)

Concurrently he had watercolour paintings hung in the Glasgow Institute of Fine Arts Exhibition - they "have been pretty well placed near the floor".(18) Earlier, in Edinburgh, in the autumn of 1872, he likewise had watercolours hung. His mother reports: "John's pictures have got good places in the Watercolour Exhibition", one of which was bought by "an Aberdeen picture dealer", causing Sam Bough to declare, "Eh good, that'll be a pair of new breeches, Jackie!".(19)

The Aberdeen picture dealer may well have been J. Forbes White, a great collector and leader of artistic taste in Scotland, who in 1876 loaned an oil painting by J.H. Lorimer entitled "Chrysanthemums" to the RSA Exhibition (No. 471) for display.

J. Forbes White was friendly with many of Scotland's leading artists, especially George Paul Chalmers and George Reid, and through his purchases of Dutch Impressionist and Barbizon School paintings introduced a European element into Scottish art which influenced many contemporary artists. The Lorimers knew J. Forbes White socially, as they did many of the artistic elite of the day, and it is interesting to note that in 1878 Lorimer visited George Reid in Aberdeen. George Paul Chalmers too had social intercourse with the Lorimers as he states in a diary entry for 10th Feb. 1877:

"Went to studio - did not work. Then went to Academy to attend Annual General Meeting to elect three Academicians - Reid 1st, McDonald 2nd, Smart 3rd. Went to evening party at Prof. Lorimer's and met a lot of nice people."(20)

There are many other reports in family papers of meetings with contemporary artists which give fascinating glimpses of them. Space allows of only one example from a letter of his sister's:

"Johnnie and I ... went ... to a dance at the Noel Paton's which was very pretty and pleasant. We danced in the two studios and then promenaded the long corridor to refreshments in the beautiful armour-clad dining room and

had supper in the library beyond. The family all looked splendid, especially Sir Noel, who had not been out for three months till that day, when he had gone to the Exhibition. He looks as if staying at home suited him to a wish."(21)

Catalogues and letters reveal, then, that at the early age of sixteen, Lorimer was showing enough promise for his paintings, both watercolour and oil, to be selected for hanging in the most prestigious Exhibitions in Scotland and through his family contacts, he was moving in circles which were aware of the most up-to-date trends in European art. He therefore had the ability and opportunity to forge ahead with his chosen career.

1.6 Early Training.

Although fortunate to have had a painting accepted by the RSA at such an early age, Lorimer had barely started studying art in a conventional manner. His early formal education had been gained at Edinburgh Academy until the end of session in 1871. He then matriculated at Edinburgh University in October 1871 aged 15 to commence a degree course. His desire to study art was granted by attendance at the School of Design, where his mother and sister had taken classes also. Edinburgh, in the 1870s, was well served by two art schools in the centre of the city: the School of Design under the auspices of the Department of Science and Art which taught drawing from the Antique, and the Royal Scottish Academy which ran Life Classes. Evidently Lorimer was a satisfactory pupil at the School of Design, as his mother reports in a letter that at the end of 1872 he had won two prizes of books, one on Architecture and one on Botany. In addition he was studying artistic technique at first hand by visiting artists' studios. He comments to his sister:

"I am going to two new studios, Mr. W.D. Hole's whom I met at Mr. Cowan's and Mr. W.E. Lockhart's. You remember Hole painted the Canterbury Pilgrims."(22)

An appropriate training for the young budding artist must have posed something of a problem for his parents, although being part of the academic world themselves they would be aware of what was available. The discussion revolved around the wisdom of gaining a good academic higher education first, before embarking upon a specialised artistic course. This is corroborated by a letter from Professor Lorimer who, when visiting Antwerp in September 1873, made it his business to seek out the Belgian Academy of Art and enquire about its facilities.

Professor Lorimer himself had received much of his education abroad in the old Scottish tradition, firstly at Edinburgh University and then at Bonn and Berlin Universities. It was not therefore surprising that he should consider a similar procedure for his son. However it did not come to pass. For reasons we shall probably never know, John remained in Edinburgh, but the advice given that he should go "through the whole course at the University and take his degree" was acted upon, although without the final achievement of the degree. Lorimer obtained two degree certificates - in October 1873 in Classical Literature and in October 1875 in Mental Philosophy - but there is no record of anything further and he left the University after five years of study in the summer of 1876. That he did not graduate may well have been due to the fact that he was devoting more and more of his time to painting and that on 6th January 1875 he started studying at the Royal Scottish Academy school in the Life Class. Thus his last year and a half at the University overlapped with the first year and a half of his studies at the RSA. It is interesting to note that his brother Robert's progress at University followed a similar pattern to John's. After Robert's third year there, he persuaded his father to let him leave in 1884 without graduating and to take articles with the architect Hew Wardrop.

Lorimer studied in the RSA Life Class for 4 years 3 months, his last attendance date being 7th April 1879. The tutors or 'visitors' who supervised the classes were Academicians who gave of their time to teach in the school, and Lorimer was fortunate to have been tutored by William McTaggart and George Paul Chalmers, two of the most famous Scottish artists of their day. Lorimer in his turn taught in the School after he became an Academician.

During his studentship he was awarded various prizes of which there were only a few available at this time : the Keith Prize, for example, was the first which the Academy was enabled to award to students as a result of a bequest from Alex. Keith of Dunotter who died in 1851. This prize, to be awarded to the most distinguished student in the ranks of the Academy, was won (shared) by Lorimer in 1875, his first year at the Academy. In the same year he won a further prize, offered in the previous year by a Mr. Barclay, for the best rapid sketch done from the model in the Life School. Two prizes were again won by him in the RSA Award in 1878, first prize for a drawing from life and third prize for a painting from life.

The year 1876 saw him entering for the Stuart Prize - a prize endowed by Lady Stuart of Allanbank to encourage young artists. Esme Gordon reports on the effort:

"The Adjudication Committee of 1876 was disappointed to find only one student entry for the Stuart Prize. When twenty-one year old John H. Lorimer heard that he had no rival competitors, he sought and was granted permission to withdraw his painting, "Music"."(23)

Although Esme Gordon describes the entry as a painting, a sepia drawing entitled "Music" or "Homage to Music" is believed to be one and the same. It was long and narrow, depicting Alice Lorimer and her brother Robert with their musical instruments. Music was an integral part of life in the Lorimer household, the artist himself being a keen performer on the organ. He has recorded this interest by including the organ pipes on right of drawing. When the family moved into Kellie Castle, the work was given a place of honour in the drawing room. Sad to say, it was mutilated many years later by being cut in two. The top part, showing Sir Robert as a boy of 12, was framed and is still in the drawing room at Kellie, while the bottom, major part, showing Alice, was destroyed. The sketch illustrated here (plate 10) is probably a preparatory drawing for the large sepia original.

1.7 Travels.

An appreciation of Old Masters was also an essential part of a young artist's training and Lorimer was able to travel extensively throughout the Continent during his formative years. In fact, travel played an important part in not only Lorimer's life but in that of his family. They were frequently on the move visiting friends and relatives, and it is due to their correspondence with each other during these sojourns, and to the recipients preserving the letters, that we can piece together their life style, and incidentally learn a great deal about Lorimer's movements and activities especially relating to his paintings. Letters reveal, for example, that in 1875 he visited Iona with his life-long friend Patrick W. Adam who was also a painter and a fellow student. Writing home, Lorimer says:

"You should see me painting on the sands with a mob of charming sunburnt children round me."(24)

and his mother, writing later to a daughter, enlarges on this:

"We have just been at the unpacking of Johnnie's Iona box, there has never been a quiet half hour before and it has been delicious. His picture is of Iona children offering

greenstones for sale and oh, the openairness, the freshness, the innocence, the purity, the aller aller hiedlichness is indescribable. It lights up the whole room. Oh sweet one, it was almost too much for a moment. He has besides a good many delightful things. His picture is not finished. We are going to get the wee Reillys for hands and feet. If he can't finish it here he will go back for week in September."(25)

These extracts throw light on an RSA Exhibition entry of 1877 (No. 506) which is untitled in favour of a poetical quotation:

"Some ragged child holds up for sale a store
Of wave-worn pebbles, pleading on the shore
Where once came monk, and nun with gentle
stir."

This painting is as yet unlocated, but it seems reasonable to assume that it is the picture painted in Iona. There is no information on the other 'delightful things' his mother mentions, but certainly on either this or later visits he gathered sketches of local subjects which later became watercolour exhibits in Exhibitions with titles such as: "Sculptured Capitals of Iona", "Iona Column", "Effigy of Abbott MacKenzie - Iona", and an oil "Iona".

Similarly from letters we learn of Lorimer's visits to the Continent. He visited Belgium in 1876 with his parents, when he viewed many of the glories of Belgian and Dutch art, and in 1877 he travelled in France and Spain for three months, accompanied by a friend, one Maconochie. In 1880 he spent six months in Italy. On all of these trips time was spent in Paris, with which he became thoroughly familiar. On his 1877 trip, he eschewed a guest house to which he had been recommended regretting that it was full of Scottish people who would not help to get

"my 'Edinburry' accent rubbed off, a consummation so longed for by the Professor."(26)

Thereafter he was to spend a few weeks of almost every year in Paris, health and political situation allowing.

On his 1877 trip to France and Spain, there are five letters from him extant from which we learn that he visited Paris, Andalusia (Seville and Granada), Cintri in Portugal, Madrid, Toledo and Burgos, and then returned to Paris, via Tours and Blois. He is full of enthusiasm in the letters for the treasures of the Louvre (where he copied Old Masters for both his own study purposes and commissions), and the Prado (especially for Velasquez), the ancient cities with their architecture and cathedrals, and the wonderful Fête of St. Isidore, the patron Saint of Madrid. About modern art he is less enthusiastic, and is scathing about the exhibits in the Paris Salon:

"The paintings are most awfully disappointing the drawing is coarse and conventional I have seen a wonderful amount of glorious art, and perhaps this makes one doubly sensitive to the crudity not only in colour and form, but in ideas in the Salon."(27)

A most important possibility to emerge from these letters is that he is considering attendance at an atelier in Paris and investigates the feasibility. He tells his sister of his experiences:

"Duran's, they say, is the best private atelier and is thronged, but by such a set, noisy and dirty in the last degree! Ivon's atelier where G. Reid was, is closed now, as he has become a Professor in the École des Beaux Arts this session, and this last the Beaux Arts, is the only place really worth going to, I suspect. But you can't get, for not only have you to pass exams but Gerome's and Cabanel's studios are filled with foreigners already and they say they won't have any more. The only way is to compete in the antique, where after a long time you may be selected. This of course wd. not serve my purpose but on no account will I go into Duran's place, to tell truth it wd. be sheer waste of time. I am no great draughtsman but Lord help the fellow who at my age can't draw better than the whole of them there. Their whole practice both in drawing and painting (especially the last) seems to me vicious, and not in sympathy with their fine things in the Louvre. But I suspect these private places are a warren for those who can't get into the Beaux Arts, and though you may say, "if you get models what more do you want?" I think the influence of surroundings is a good deal in art practice. With the Louvre I am delighted, and mean to make that my headquarters. I believe it far the best thing I could do. I got an order to copy today."(28)

His verdict on the atelier system and Duran's in particular, then, was not good, although he must have reviewed his opinion in the 1880s, as we shall see. The skill of the Old Masters seems to have been the most inspiring influence he gained on his trip, and his delight in the paintings of Velasquez would confirm his own interest in the naturalistic representation of objects seen in strong light. No paintings executed as a result of this tour have been discovered, but there is a record of one large oil, entitled "El Bolero" (70" x 36") for which Spain is a likely influence. It was exhibited in the 1879 RSA, and some idea of what it was like can be gained by reference to the sketch in Halkett's "Academy Notes", p.58.

Lorimer's travels during 1878 were confined to the British Isles but they were fairly extensive, visiting Aberdeenshire, Orkney, Shetland, then to Eigg and Oban, and probably a routine journey to London. During a visit to his great friend Irvine at Drum Castle he

did two sketches of the Castle, also Birsay Palace and Hoy Head in Orkney. There is a small watercolour of Drum Castle in the Queen's Collection located at Windsor Castle (plate 11) which may have been worked from one of these two sketches.

Lorimer's final extended tour abroad in his formative years was to Italy in 1880, when he spent six months visiting the major cities, and home via Germany to see the treasures of Munich, Cologne, Nuremberg and Dresden, and finally Amsterdam. Study at Rome, Florence and Venice took the bulk of the time. At Rome he was much impressed by Raphael, mentioning particularly an Entombment in the Borghese Palace painted when Raphael was 24. He comments:

"I am quite at a loss to know why I was nearly persuaded not to come to Rome, when I think of the wonderful art and pictures that I have seen already. At the Vatican and Borghese are pictures by Raphael, Boticelli, Perugino, the finest specimens and in the best and most unspoiled condition that I have ever seen. Raphael's Logia at the Vatican has surpassed all expectations. I cd. never have guessed from the oil pictures I have seen at Paris, Madrid, London etc. what a great painter he was when he came to use fresco..."(29)

Many sketches and watercolours were executed on the journey, some of which were exhibited immediately he returned home in the 1880 Exhibition of the RSW, e.g. "Venice", "A Votive Pillar in Verona", and "Nuremberg".

Thrilled as he was by the treasures of Italy, he looked forward to going home:

"I have quite abandoned the notion of staying on indefinitely in Italy, as I suspect that though a visit to such an enthralling wonderland of art as it is, ought to act as a strong fillip, a long stay wd. be a slow poison."(30)

Curiously, he had an oil painting exhibited in the RSA Exhibition of 1880 entitled an "Italian Boy". This could not have been executed as a result of his Italian trip, as he visited Italy after the Exhibition in Edinburgh opened. Halkett informs us that the painting is a "thoroughly realistic study of a pale and delicate minstrel boy"(31) while the 'Scotsman's' description of 4.2.1880 adds that the lad is playing an accordion. The critic says that the figure is "decidedly life-like" and "his vivacious yet half wistful expression has been admirably caught". Although the whereabouts of the painting is unknown, recent research has located a charcoal drawing of a boy with a concertina monogrammed by the artist and dated 1878 which might well have been a preliminary sketch for the oil.

Throughout his life, then, Lorimer was always on the move, mainly between Edinburgh/Kellie, London and Paris. Probably his furthest trip in later life was to Algiers in the winter of 1894/5, like his father before him to recuperate after an illness. His artistic outlook and experience were therefore never confined to that of his native land, but were constantly refreshed by ideas from elsewhere. As R.A.M.Stevenson later said of him:

"... his originality, like all true originality, has not been preserved in a hot-house, but has been exposed to every influence of the century."(32)

1.8 A Momentous Year for the Lorimer Family : 1878.

Reverting to the year of 1878, during which Lorimer was not abroad, incidents in his family life at home were memorable. In that year two events occurred which were to have far-reaching consequences in their lives: firstly, they occupied Kellie Castle, and secondly, the marriage took place of daughter Alice to Sir David Chalmers.

The family encountered Kellie Castle when holidaying in Fife in 1877, and despite its ruined and perilous state, fell in love with it. The Professor enquired of the owner, the Earl of Mar and Kellie, as to conditions of sale or rent, and within a short time, a lease was signed. For a rent of £25 per annum they secured tenancy of the building and five acres of land. Necessary repairs to make the building wind and water tight were to be put in hand by the owner, and thereafter the new tenant would take responsibility. The restoration of Kellie began in April 1878 and proceeded so vigorously that in September of the same year the family were able to take possession (plates 12 and 13). Repairs continued, of course, for many months and even continue today under the present ownership of the National Trust for Scotland. The building is now an outstanding example of the true domestic architecture of the lowland counties of Scotland, thanks to the foresight and efforts of the Lorimer family.

Kellie Castle was to be a potent inspiration for John Henry Lorimer, more so than anything he saw abroad, providing him with an endless source of subject matter which was to give him an individual and infinite vision which he expressed in paintings of great formal beauty.

Subject matter also resulted from the marriage of Alice and Sir David in that their children were often painted by their Uncle. The marriage is also significant in relation to the family correspondence which became even greater when Alice departed abroad.

1.9 1879 : A Year's Work.

For example, Lorimer's activities for the whole of 1879 can broadly be summarised from details given in letters to Alice. We learn that for the winter months Lorimer was in Edinburgh, then three months in London and three months at Kellie Castle. Always he was painting - January to April saw him engaged in preparing firstly, his work for the Exhibitions, and secondly, on at least one portrait commission - a Mrs. Constable. In addition he was still attending classes at the RSA School (which he finished in April of the year), and we learn from the letters that extra classes were held early in the morning from 7.30-10am and in the evening from 7-9pm which he attended from March onwards. He was always a very hard worker. His entries to the RSA Exhibition are discussed:

"He, Johnnie, is, on the advice of Otto Leyde and others, going to send Miss Wallace, Isa Scott Elliott, and Miss Usher." (33)

We know from the Catalogue that he also sent "Jas. Gillespie, Esq., Craigie" which was hung, and also the figurative "El Bolero" mentioned earlier. Of the portraits itemised above, only two were chosen, Miss Wallace and Miss Usher. These are unlocated, but we do know of the rejected Miss Scott Elliot's portrait (plate 14). Something of the style of Allan Ramsay is echoed in this striking portrait, handsomely set in an oval frame. In it we see Lorimer using a head and shoulders pose in which the subject faces left, almost in profile, and stares into infinity. She is motionless, posing rather fixedly, perhaps, but beautiful in her lovely white frilly dress. The static pose and averted eyes give little indication of character - what the sitter obviously wanted was a beautiful portrait to hang on the wall and this wish was certainly fulfilled by the artist. Lorimer's touch of red is introduced in the rose on her breast.

His father's portrait was accepted by the RA for Exhibition but "Christmas Roses" was rejected. As his mother rightly sums up:

"I fancy for such a young artist to get one large picture in is as much as could be expected." (34)

His principal work for the year presented itself in a commission for two portraits, to be done in London, which in the event became three, Messrs. Hardy, Wallace and Gibb. The correspondence comments, regarding the Hardie portrait, "The Venerable John Hardie" shown in the RA of 1880:

"Talking of portraits, Johnny has just finished Mr. Hardy and he is to be sent off in the beginning of the week. We

all, and everyone who has seen it, are very much pleased with it, and Sir Daniel [Macneel], on whom Johnny was calling yesterday, said he had heard so much about it that he must come out and see it. Formerly Mr. Hardie was sitting in a yellow chair and had a red curtain behind him but though we liked the things in themselves we did not think they had a sufficiently dignified or ecclesiastical look, and so now he is in mother's armchair with a dark neutral background and a sort of old carved reading desk beside him with one of the Prof.'s fine old tomes open on it. He has his specs in his hand and is looking at you full face as if speaking. The eyes are very fine."(35)

Constant enquiries are made in the correspondence regarding Lorimer's health which never seems to have been of the most robust quality. He had left Edinburgh with a dreadful cold and complains of 'seizures of coughing' not helped by dreary lodgings of which he says:

"One never knows how much you have been living in the lap of luxury and refinement till you have to settle down with its opposite."(36)

His mother expresses concern for him as he has been "so weak and low". However for part of the time he was at Mr. Gibb's country home at Tyntsfield where Mr. Hardie was Chaplain. Mrs. Lorimer reports:

"Mr. Hardie writes that they sent him away from Tyntsfield quite well. He went to bed at 10 every night and had quiet and pure air and lost the cough and gained colour. Mr. Hardie strongly recommended a winter in Italy to strengthen his chest."(37)

So concern for Lorimer's health may well have been an important motive for the visit to Italy of the following year.

When in London Lorimer took the opportunity of meeting other artists. He dined with Mr. and Mrs. John Faed, and made the acquaintance of John Everett Millais, probably through an introduction from Sir Joseph Noel Paton who was a life-long friend of Millais. Lorimer's comments after a call on Millais, whom he greatly admired, are interesting and lengthy. During the visit, Millais showed him two portraits of his daughters.

"I admired them very much, and said we had missed his work for two years in Edinburgh and that I wished he would exhibit them there. He said he would if they would care for them, but that they were only sketches."(38)

Millais did send the two portraits to the next year's RSA.

Lorimer returned to Scotland on July 9th, going directly to Kellie Castle where his family had been in residence since April. Although a great deal of work was still being done in making the Castle comfortably habitable, the family had been enjoying their first blissful extended stay of six months at Kellie. Mrs. Lorimer

tells her daughter something of their joy in April:

"The noble old Beech is hazy with buds and there is plenty of promise of gooseberries and currants. All of our young fruit trees are budding out and my vine and fig in leaf. I am so grateful that we have been permitted to save this lovely old place from ruin, and hope we may live soberly, righteously and godly in it and make people happy in it."(39)

Lorimer had three months to enjoy the peace and happiness of Kellie, punctuated by visits to Edinburgh to fulfil portrait commissions. At Kellie, too, he was busy working and we hear that his studio is being put in order for his birthday, his 23rd:

"Tomorrow morning we are all going to fit up Johnnie's studio to be ready for his birthday on the 12th. A chicken pie is to be made tomorrow as we hope to go for a picnic on the 12th."(40)

and Lorimer himself reports:

"This is being written up in my studio, the most recently done up room. Across one turret hangs a red curtain and at the other a charity blanket embroidered by Miss L. [his sister Hannah], a birthday gift. On one wall is a pale red silk curtain I got in London and on the other a large blue one. It is a great success ..." (41)

His studio at Kellie was at the top of one of the turrets (with a custom made roof light) and such was the size of some of his canvases that they could not be brought down the narrow turnpike stairs, therefore the gable window was eventually deepened and the paintings were lowered to the ground.

The entire family returned to Edinburgh in October in time for the Professor to take up his duties again for the ensuing session at the University. Lorimer remained in residence in Edinburgh throughout the winter, again very busy preparing for the following year's Exhibition entries and fulfilling commissions.

Not all the years covered by the correspondence are so comprehensive as that of 1879, and some years are sparse, but as a whole the letters are an invaluable source of information on Lorimer's life and work although, unfortunately, they deal mainly with practicalities rather than his theories on art. Nowhere do we have statements on his broad ideology or artistic aims - only his paintings testify to these.

1.10 1880 RSA Exhibition.

In an attempt to assess any stylistic association Lorimer may have had at this point in his career with the general trend of Scottish art, I will discuss his entries to the RSA Exhibition of

1880 within that context.

Lorimer entered five canvases - one portrait, one flower study and three figurative works - all of which were hung. In terms of quantity, it was rather a feather in his cap to have so many canvases accepted, competition for exhibition space being very keen with some four or five hundred rejections.

Portraiture was a staple genre in Scottish art and was therefore well represented in the Exhibition. In devoting much of his time to this branch of painting Lorimer was in accord with many other Scottish artists whose reputation for producing likenesses full of character and direct in aspect, often with strong contrasts of colour and chiaroscuro, was unsurpassed in British art. As the Art Journal of 1855 (printed in London) stated:

"Almost all the most distinguished portrait painters at present are Scotsman."(42)

naming Sir Daniel Macnee, Sir John Watson Gordon and John Graham-Gilbert.

Unfortunately we are unable to refer to Lorimer's portrait entry of a Professor Douglas Maclagan to the Exhibition as it is untraced, but the 'Scotsman' of 30 Jan.1880 described it as "a spirited portrait". Being a commission, we can perhaps assume that it was a highly finished work, dark in tone but enlivened by chiaroscuro, probably similar in style to the portrait of his father of 1878. Knowing the quality of the 1878 portrait, which was a 'tour de force' for such a young artist, it is reasonable to conjecture that Lorimer by his skill would have continued the high level of the native tradition in his portrait of Professor Maclagan.

Lorimer's flower painting was entitled "Christmas Roses". It should not be confused with the portrait of Hannah and Alice Lorimer of the same name, as it was owned by Mrs. Forbes Irvine of Edinburgh and of Drum Castle, Aberdeenshire. It also is as yet untraced, but another painting of similar subject matter which was still in Lorimer's possession at the time of his death is CHRISTMAS ROSES IN A GLASS VASE (plate 15). This is probably very alike in style to the 1880 entry as it is judged to be of the same period and so may be used as an example of his floral work at this time. The simple arrangement of roses and holly in a glass vase has all the hallmarks, like his portraits, of the Dutch convention: the warm brown palette and the careful distribution of light and shade. The flowers are the focal point, delicately hued, tinged with a blush of pink which is strengthened by the deep red of the holly berries. Yet it is the

vase which perhaps intrigues us most in the way it not only reflects the light but also collects reflections from the surrounding room. Lorimer's great interest in reflected light can be seen in embryo here, and one again remembers his tutor, George Paul Chalmers, whose domestic interiors, dominated by light and shade, were unmistakably derived from Rembrandt. The painting of flowers was always a special delight to Lorimer, although it is not a genre for which Scottish art is particularly noted. The 1880 Exhibition contained about a dozen floral works and it was the canvas of Mrs. Alma-Tadema sent from London which received the most attention in this category.

Of the three figurative works which Lorimer submitted to the Exhibition two were present day subjects, "An Italian Boy" and "Farewell", and the other a literary subject "Jeannie Gray". History and literary subjects were still very popular topics on which artists such as W.H. Hole, W.E. Lockhart, John Pettie and W.Q. Orchardson, to name a few, displayed their skill in such Exhibitions, but Lorimer's inclinations - as we will see from his future work - led him away from these much-indulged subjects. "Jeannie Gray" was, nevertheless, one such - the depiction of a Scottish ballad which relates the story of a betrothal (plate 16).

It is the only one of his five entries which is accessible to us today and can be seen at Kellie Castle where it is displayed above the Adam fireplace in the Great Hall of the Castle, now the Drawing Room, hung too high, unfortunately, to allow a close view of the painter's brushwork. The sadness of the tale is immediately apparent in the demeanour of the girls, but the reason for it is not obvious to the spectator today when first viewing the canvas. In an age, however, when literature was a daily pursuit in the upper middle class, the title itself would provide the key. What is obvious is that the painting depicts two girls at the moment of one telling the other something of great importance, a moment full of dramatic intensity which is heightened by strong lighting. Application to the original RSA Exhibition Catalogue discloses that the painting was accompanied by a verse from an old Scotch ballad which explains much:

"Dear sister, sit ye down by me,
And let naeboddy ken,
For I ha'e promised late yestreen
To wed young Jamie Glen.
The wetting tear stood in his ee,
Oh wha could say him nae?
As oft he vowed "Through life I'm thine
My bonnie Jeannie Gray"."(43)

The sentimental verse confirms the initial interpretation - a secret is being confided, a betrothal, and the verse implies that it is not exactly a joyous one, hence the sad expressions.

As it depicts two girls, both perhaps family members, the painting might be taken as a double portrait, thematically comparing it to "Christmas Roses" - the double portrait of the artist's sisters of 1878. This would be a misjudgment of Lorimer's intentions as the verse clearly puts it into the category of a literary genre subject - an attribution with which Victorians would have no difficulty. That the figure on the left in the pink gown, however, is modelled on Alice is revealed in one of her sister Louise's letters to her:

"After breakfast I rushed up and put on my short-gown for Signor [Lorimer]. He is painting entirely your figure in the picture of you and Harry, and you are getting on a pink shortgown and my arms and hands. Everyone mistook you for Effie because of the fair hair so he has changed the subject altogether and it is now called "Jeannie Gray" with this verse: (quoted as above). This is to be his Association picture. Of course it is Harry who is making the confidence to you."(44)

- 'Harry' being either their cousin, Harriet, or a friend of the same name.

The body referred to in the letter is the Royal Association for the Promotion of the Fine Arts in Scotland (1834-1897) one of whose stated purposes was to "elevate the character of national art"(45). Members subscribed one guinea a year and the money was laid out on works of modern Scottish art (almost entirely at the annual summer exhibitions of the Academy) and on engravings of important Scottish paintings. Up to 10 per cent of the subscription money was spent on works agreed to be of outstanding merit, which were then placed on loan in the National Gallery, and were ultimately presented to the Nation. "Jeannie Gray" was purchased by RAPFAS and lent by them, according to the Catalogue, for display in the RSA of 1880, but its fate thereafter is as yet unknown, apart from its present location.

The Association, then, thought the painting good enough to purchase but the 'Scotsman' of 3 Feb. 1880 had some reservations on its qualities. The critic thought that:

"the figures ... are competently drawn and solidly painted, the head of the nearest girl being particularly good. There has, however, been some forcing of the light, the effect of which is, for one thing, to make the lilac short-gown liker to satin than cotton. Nor are the faces exactly of a type corresponding to the rustic attire."

Lorimer's ability to depict lighting effects is not laudable,

then, according to the critic either in this painting or in "Farewell" of which he said the light "does not avoid chalkiness". Had the artist's depiction of light not been successful, however, the painting would have failed as that is one of its principal constituents, employed to raise the emotional tension of the scene. The bright light is directed mainly on to Jeannie's face, her sombre expression and sad aspect being given full illumination, making her feelings the core of the painting. The tonal values are again reminiscent of the work of George Paul Chalmers.

The structure and tones of "Farewell" (plate 17), however, are entirely different. Painted 1879/80, it was reproduced by colour process in the 'Graphic' Summer Issue of 1886 - providing our only source as to its appearance, the original being unlocated. While the tones of the illustration will be imprecise - Lorimer called it a "poor concern"(46) - they are good enough to let us know that the colour is light: tawny fawns and browns, creamy white, a touch of blue, and the green of the distant garden seen through the open window, the whole atmosphere open and airy. There are no Rembrandtesque shadows and strong chiaroscuros and yet there is a keen sense of lucidity mainly channelled into the reflections on the polished floor. This small picture (exact size unknown) is a prototype, in fact, of the work Lorimer is to do in future : in addition to using strong highlighting to brighten and illuminate dark interiors, he will also use illumination within LIGHT interiors, giving us a luminosity unusual in Scottish art, except from McTaggart. McTaggart's influence may, in fact, be seen in this early work. It is the first known painting of Lorimer's (or perhaps the second, keeping his Iona landscape in mind) in which the tones are based on a light palette.

Thematically also "Farewell" cannot be equated with anything that Lorimer has painted earlier. It is a contemporary genre subject set in Lorimer's own home at Kellie Castle illustrating a sentimental but realistic tableau with which Victorian viewers could identify. Despite its brightness, the subject is again a sad one, a farewell, or parting. The figure of a girl is slumped on the floor weeping, handkerchief over eyes, and she is being consoled by a collie dog. The 'Scotsman' critic, again of 3 Feb. 1880, felt that "the sympathetic action of the dog is well expressed" but that the figure of the girl "is not so well drawn as could be wished"; Halkett, on the other hand, describes it as "a brilliant little work".(47)

Family correspondence reveals that the girl in the painting is based on the artist's young sister, Louise, with the family dog, Tone. Lorimer's sister, Hannah, mentions it as;

"... the picture called 'The Parting'; of Louise weeping at a window - Johnnie's bedroom - at Kellie and Tone licking and trying to comfort her and mother waving her handkerchief out of Jim's bedroom in the distance. A little pet of a picture."(48)

Lorimer's motivation for both "Farewell" and "Jeannie Gray" is unknown but the sad subject matters - a parting and a lustreless betrothal could have been inspired by his sister Alice's marriage and departure abroad. Perhaps in "Farewell" and even in "Jeannie Gray" we have John Henry Lorimer's personal statement of his feelings on the marriage.

There is an alternative speculation for the motivation of depicting the ballad of "Jeannie Gray" and that is that legend has it in the Lorimer family that the artist experienced unrequited love of a girl called Harriet. As we have seen, the Lorimer correspondence tells us that 'Jeannie' is a portrait of a girl called 'Harrie' or 'Harry', but she is unidentified. The belief is that this girl is Lorimer's lost love - 'lost' because her family would not allow her to marry a young and impecunious artist. Whatever the truth of the matter, Lorimer remained a bachelor all his life.

His final painting in the Exhibition of 1880 was "An Italian Boy" - the lone figure of a minstrel boy, the possible preliminary drawing for which has been mentioned earlier. "An Italian Boy" possibly compared thematically with Lorimer's "El Bolero" which he exhibited in the RSA of 1879. Both would have been full length depictions of contemporary street figures he had probably seen on his continental travels - pre-dating the famous "Pas Mèche" and "The London Bootblack" of Bastien Lepage by several years.

The style of the three figurative works by Lorimer in the 1880 RSA are therefore varied - with that of "An Italian Boy" unknown. While "Jeannie Gray", and probably his portrait and flower study, may be seen as being analogous to painters still influenced by the Dutch idiom, "Farewell" is more akin to those using lighter palettes, such as McTaggart, who led the way in artistic development for the young artists in Scotland. In subject matter, too, they were akin to the more conservative of the Exhibition entries, whereas "Farewell" is modern in topic, as well as tonality.

The majority of his entries, then, were in harmony with contemporary Scottish taste. "Farewell", perhaps, would not be particularly approved of by the RSA establishment as they are reported in published addresses to be more in favour of the "production of ideals" than "the portrayal of the details of every-day life"(49). The painting of contemporary scenes was already, however, an established feature of modern art and in Scotland further artistic advances were taking place, principally in the West, from a group of painters who exhibited in Glasgow and became known as the 'Glasgow Boys'. These painters found themselves out of sympathy with much of the technique and pictorial ideals which prevailed in Scotland - especially in the Academy - around 1880. Possibly the only Scottish artists of whose styles they approved were McTaggart and the landscape painter, James Lawton Wingate, and to a lesser extent, the now deceased George Paul Chalmers. McTaggart in particular was praised in their periodical 'The Scottish Art Review' and his work reproduced. Like McTaggart, the Glasgow Boys broke with the techniques of the past in that chiaroscuro was abandoned for a flatter effect, and historical incident and idealist perfections were driven from the field in favour of subjects which were observed rather than invented. These new methods brought them much success and they gained many honours, particularly in the Austrian Secessions.

The advances were not associated exclusively, however, with the West. Painters in Edinburgh were well aware of the developments - indeed a precursor of the Glasgow Boys, Arthur Melville, who later became associated with them, trained and worked in Edinburgh during his formative years - and they contributed to the Glasgow achievement although on a less spectacular scale. John Henry Lorimer was one of those who was well aware of the developments of the new distinctive Scottish style but although he was affected to some extent by the same influences and sometimes to be loosely associated with 'The Boys' and to exhibit alongside them, he was never a member of the group.

CHAPTER TWO : 1881 - 1890

2.1 Election as ARSA.

The decade of 1881-1890 was a period of concentrated endeavour for Lorimer. His sole aim was to achieve success as an artist, not only in the monetary sense but in terms of artistic achievement in the eyes of his peers. The latter he gained in some measure in November 1882 when the development of his technique and the formulation of his distinctive style were recognised by his election as Associate of the Royal Scottish Academy. His closer involvement with the artistic elite and life in London for which this decade is most marked, almost, it seems, jeopardised his chances of election:

"Hugh Cameron came to urge Jack to tell the Secretary of the RSA that he was not going to leave Scotland at present, as it is being said everywhere that he is and the election of Assoc. comes tomorrow. I hope it is not too late to do any good."(1)

It is true that Lorimer was considering a permanent move to London as his mother reveals;

"He has by no means resolved to settle in London, indeed rather is tending in the opposite direction. But nothing is decided."(2)

Hugh Cameron's intervention appears to have saved the day, however, in respect of the ARSA election:

"On Wednesday last, Mr. Herdman came in to tell that Jack was elected RSA. I had the pleasure of writing by that night's post to tell him. Since then such heaps of congratulations have come from his friends all of course with ARSA. His widow would be entitled to £30 per year!"(3)

The artist himself seemed to view the matter very dispassionately. To his sister he writes:

"Thanks for yr. kind congratulation about the ARAship. I suppose you know it was not the sort of thing to excite me much."(4)

The nonchalance of this statement is explained somewhat by a comment in his diary on Associateships:

"These things are of no importance; yet if a man was first rate they would claim him for it - keep that in sight."(5)

So at this time he cares little for the accepted accolades of society except inasmuch as he appreciates that they are measures of his ability as an artist in the eyes of his peers.

In both Edinburgh and London his reputation as a portraitist

grew steadily, commissions coming his way almost as fast as he could execute them. Whereas in previous years most of his portraits were of members of his family, in this decade he painted at least 30 commissioned works, 22 of which were exhibited, plus a few family portraits such as that of his nephew, Patrick, with dog, and his sister Lady Chalmers and her son, Tom, which were also exhibited.

In London, on extended visits, he became part of the artistic scene, mixing socially not only with the many Scottish born artists there such as Orchardson, Pettie, MacWhirter, Peter Graham and John Faed, but also with English contemporaries. He absorbed the atmosphere of the Galleries and basked in some limelight when his RA submissions made a mark. One hostess in particular "deluged" him with invitations to dinner and lunch "since she heard my pictures are hung ... my pockets are full of her notes." (6)

London life, to a certain extent, was sweet, but his base remained in Scotland and the bulk of his paintings went to the RSA rather than the RA, although some of his best work did go to the London Academy first, particularly portraits.

2.2 Portraits and Finance.

As with many artists, the execution of portraits was a steady source of income for Lorimer. In addition he may well have had a small private income from inheritances and/or support from his parents. It is clear that money was never in abundant supply, but on the other hand he was not so anxious for it that he would accept every commission which came his way. There are plenty examples of refused commissions. For example, in 1884 he wrote to his sister charging her to decline one on his behalf to paint a lady at her home in Fife. He asserts that as he has studios in Edinburgh and London he sees no reason why he should travel to and fro from Kellie to her house. Such commuting, he believes, inevitably leads to his being tired which in turn adversely affects the quality of his work.

"What therefore is gained if I do portraits that disappoint people and fatigue and vex myself? Nothing but a little money - but as money and stock jobbing are not my game, they are not to count in the question. I know portrait painters here who have large houses, make a considerable income, and cover canvas by the yard ... but they have no reputation whatsoever among their brother artists. That is not a good sort of career I shd. say .." (7)

So the acquisition of money was not his main aim in life, rather

as we again see, it meant more to him to produce an excellent work of art which would bring him credit in the eyes of his peers.

He felt also that the demands of portraiture interfered with his subject painting, and at one point he writes despondently in his diary:

"Must begin again. I see that the only hope for me is when free from the genre of portraiture."(8)

This feeling of bondage was a common enough constraint amongst artists and Lorimer was no exception in being unable throughout his life to achieve freedom from it. His growing reputation as a portraitist brought him as much work as his strength allowed him to fulfil. Space allows for a look at only a few of the commissions executed in this period.

(a) University Portraits: It is fitting that a strong representation of his work is to be found today in his home town, within the walls of his alma mater, the University of Edinburgh. It is the fortunate possessor of five portraits by Lorimer and all are displayed on, or near, the main staircase. The first is of the artist's father, Professor James Lorimer, (plate 4), painted in 1878, which was discussed in Chapter One.

The next three portraits were painted in the early 1880s; Professor Stuart Blackie, Dr. John Muir and Dr. Andrew Vans Dunlop, all men who were closely connected with the University. Professor Blackie was a relative of the Lorimer family, and the portrait was a private commission of 1880. It was exhibited in the RA of 1881 and Lorimer writes to his mother:

"The Pro. is well hung on portrait line in first gallery and is a pendant to Reid's "Sir B. Frere" ... It looks fairly well and the artists speak well of it. I had rubbed up the background wh. pleased me ill in the morning and met Millais pretty late in afternoon. He had seen my picture, after a few remarks he said background was spoiling it, shd. be cooler etc. - after a while I was so well convinced of the truth of his criticism that I got up on a scaffold and worked till the place closed ... In the morning Oules had jumped up on my scaffolding and signified approval. He is unusually good. Millais very unequal Adam has his two hung high in great room but keep their place and he is well pleased - one of them they rejected at RSA. We can't complain - Cameron has had a large picture rejected for 2nd time and has nothing and Macnee only one small out of 3 portraits ... I consider that my picture has got decidedly a better place than it deserved."(9)

The portrait of John Muir was commissioned by the Senatus for

the sum of £120 and was one which Lorimer was particularly honoured to fulfil, John Muir being a family friend, a great character and a highly respected man. It was executed just in time as John Muir died in 1882, co-inciding with the Exhibition of his portrait in the RSA.

Lorimer painted Andrew Vans Dunlop in 1882/3 but the accession notes do not reveal how the portrait came into the possession of the University. The Lorimer correspondence, however, suggests that it was again a commission from the Senatus:

"He then has the Dunlop picture for the University and Mr. Usher to go on with at once."(10)

The three portraits are in the same stylistic vein, background and clothes being predominantly dark in tone, in warm browns and blacks, with the faces and hands accented by strong highlighting. Dr. Dunlop's portrait is slightly more colourful, as his jacket is pinky-brown in hue. He is featured half-length and his hands are unseen, but Professor Blackie and Dr. Muir are three-quarter length, seated on the curiously styled chairs which Lorimer favoured, each holding a book, symbolic of their literary talents. The faces are full of character, very sympathetically rendered, and all were said to be splendid likenesses. As one University servitor said to Professor Lorimer when Dr. Muir's portrait was hung:

"Its just the very man, Sir, and they tell me Master Jack painted it!"(11)

The fifth portrait is of Lord Lister, famous Regius Professor of Clinical Surgery at Edinburgh University. Although of later date than the others (1895), it will be discussed here. It was a presentation portrait, given to the Professor by his former Edinburgh colleagues and pupils on his retirement and was bequeathed by him to the University in 1912. Today it hangs in pride of place on the first floor of the main University staircase, above the display case containing many of Lister's honours. Lorimer received 250 guineas for the commission and repainted the portrait after it was received by the University in 1913/4.

Like the other portraits, Lister is portrayed seated, with the face and hands made focal points of the composition by the strong highlights. He is facing left, arms resting along the arms of his chair with his hands relaxed over the ends. His expression is extremely serious, and the tones of the portrait sombre, the only warm colour being Lorimer's usual touch of red, this time in the chair cushion. There is a replica of the portrait in the Hunterian Art Gallery, Glasgow, painted by Lorimer, commissioned by Lister's

Glasgow colleagues and friends. It is signed and dated 1897. For this, Lorimer received 150 gns.

(b) Robertson Family, Ayrshire. The University portraits were all formal, executed in presentation manner, but commissions from private families gave Lorimer a chance to vary his style. There are three family groups worthy of particular mention, the first being the Robertson family of Ayrshire, Scotland.

Mr. Laurence Robertson was a stockbroker in Glasgow and a one time chairman of the Glasgow Stock Exchange. He commissioned Lorimer to paint himself, his wife Margaret (both three-quarter length) and two of their four children (both full length), the work being carried out in 1881. The portrait of Mr. Robertson is a competent but undistinguished piece of work, very dark tonally, the side stance of figure and face hardly allowing any opportunity for characterisation, while that of Master Hugh is notable only for the Victorian manner depicted of attiring little boys in dresses.

The portraits of Mrs. Margaret Robertson and her daughter, Miss Margaret, are, however, noteworthy. Both are highly finished but light and delicate. The lady (plate 18), although no beauty, is very sympathetically characterised, and with the flowers in her hair and black lace at her throat emerges attractively yet with her shy and hesitant manner well displayed. Miss Margaret's portrait contains as much charm as any Victorian could wish. The late Victorians with their concept of the innocence of children, must have delighted in this portrait when it was exhibited at the 1882 RSA, entitled "Among the Irises". There is a clear influence of Millais in it, but it very importantly avoids the 'prettiness' and 'chocolate box effect' of many of Millais' child portraits. While Lorimer's has all the clarity of Millais' style, and the charm, it is much more modelled, with shadows and sfumato giving a more natural and less linear portrait.

Lorimer received £360 from Mr. Robertson for the four portraits. When under the hammer in the saleroom, in 1981, they brought a total of £1,020, and are now dispersed.

(c) Chalmers Family Portraits. The second family group of separate portraits is that of Lorimer's sister Alice. She commissioned him to paint her husband, Sir David Chalmers, Chief Justice of British Guiana. Alice had returned to Edinburgh in June 1881 with her first born son, Patrick, for an extended furlough, her husband joining her

in September 1881 for two months, by which time the Lorimer family were at Kellie Castle. There Lorimer carried out his sister's commission. He executed it speedily during the two months, no doubt completing background etc. at a later date. Amendments were made, as Mrs. Lorimer mentions:

"The changes on the C.J.'s picture as far as I know are that he has taken away the lace as he thought it looked tawdry, and has restored the figure much as it was at first."(12)

Sir David is depicted in judicial pose, seated as if at the bench and looking out towards the left of the painting perhaps in the very act of sentencing the miscreant before him and preparing to inscribe his verdict on the official papers in front of him, the pen being ready in his hand. The work is highly finished, the head being rendered in clear and vivid terms, strongly illuminated from the right. The tones of foreground and background are sombre, the dark mass of background allowing the head to claim prior attention, but the portrait is enlivened by the rich red of the Judge's robe with the white at neck matching the white of the papers before him.

It was sent hopefully to the RA, and to the delight of the Lorimer and Chalmers families it was accepted. Mrs. Lorimer quotes her son as saying that "he heard 16,000 pictures had been sent so he expected to get in half a one!"(13). In fact he had two other portraits accepted also. The artist reports to Alice:

"You will of course be interested to know that David's portrait is decidedly well hung in the Great Room at the RA and is very much liked. Millais, Oules, Riviere, RAs etc. saying very pleasant things about it.... and it is a good place in the best room and well out from a corner, and though not on the line just above."(14)

The 'Courant' had "an excellent notice of David's picture" and it achieved the distinction of a caricature in 'Punch'.

At the end of the decade, as a companion portrait to Sir David's, Alice also was painted by her brother in presentation size and style, with her second son Thomas Michael. This portrait will be discussed later.

During Alice's first visit home, Lorimer took the opportunity afforded of painting her baby. The portrait of the pink round faced child, somewhere between 8 and 14 months old, was mounted in an oval frame and is still in the Chalmers family.

The same was true until recently of another and much more ambitious portrait of the lad, executed during another visit to the UK in 1884-5. By this time Patrick was 4/5 years, and he is depicted in sailor suit, with his dog crouched behind him, one hand resting

protectively on its neck (plate 19). It is a charming portrait, both boy and dog being appealing in a strong, forceful manner. The little boy is standing full length, just off centre, with legs firmly apart, the strong perpendicular line of his figure being balanced by the horizontal line formed by the meeting of backdrop curtain and floor.

The tones are different to those usually utilised by Lorimer in portraits. His typical portrait is of dark tonality, the sombre shades being enlivened only by the chiaroscuro on face and hands, or an odd touch of red somewhere - here, however, the colours are light. The boy's sailor suit is white, the curtain backdrop creamy, and the polished parquet floor golden in tone, all harmonising with cool subtlety. The portrait of Patrick suggests that where Lorimer had a free hand, he seems to have inclined to a lighter palette.

As with his father's portrait, Patrick's was exhibited firstly in the RA (1886) and secondly in the RSA (1887). It then remained in the Chalmers family for exactly a hundred years and was sold at auction in 1986 for £6,000.

(d) Anstruther Thomson Portraits. The third family group is composed of four portraits which Lorimer painted for the Anstruther Thomson family of Fife. The first, that of Lieutenant Charles Anstruther Thomson was painted in 1882/3 and the others in 1887, 1890 and 1894. The earliest portrait is a conventional depiction of the Lieutenant arrayed in his military uniform. It is full length, the colour composition being of rich warm tones, especially the rich red of the Life Guard's tunic, offset by the white breeches and shining silver of the breast plate. It is a display of military splendour, however, rather than a portrayal of character - probably exactly what the Lieutenant required. The other portraits are less conventional, and in the final one a difference of approach such as in the "Patrick Chalmers" can be seen.

The circumstances of the commissions are not so clear cut as in the Laurence Robertson portraits and whereas the Robertson portraits all remained quietly for private pleasure within the family home, one of the Anstruther Thomson paintings had a very different fate, as we shall see.

The country house of the family is in Fife not far from Kellie Castle and it is reasonable to assume that the commissions originated from family interaction. Lieutenant Charles' portrait was, however, executed in London at Lorimer's studio there. The Lieutenant was quartered at Windsor with his regiment, the 2nd Life Guards, and gave

Lorimer various sittings. There are records of these during January 1882 and March 1882 - no sittings took place in between because of the Lieutenant's marriage. Lorimer writes:

"I cannot say my own affairs have been going on very smoothly as yet, but I have been trying to keep calm. Inter alia Mr. Anstruther Thomson's marriage has been put forward a month and he hadn't told me. I had only one sitting. He is to come again in March, and perhaps after all it will suit pretty well as it leaves me time to finish my other pictures, but of course it will be impossible to have his for the Academy. He is a delightful fellow and quite worth painting. He stands 6ft. 5 in his boots. It is a pity you did not see him or his sister. They combine with all the dash and fastness of the fashionable world something very interesting and touching in their talk."(15)

and his mother reports:

"...and can give no more till March. It is rather hard on Johnnie but I have urged him to take a little rest and go about and see the work of others for a time and not undertake any big new piece of work just at once. Mr. A.T. on the first day he came left his cheque on the table with Johnnie's Spanish knife stuck through it and the tablecover without saying a word about it!"(16)

The value of the cheque is unknown. If it related to the size of the portrait it should have been one of the largest Lorimer ever received, the canvas being 150 x 240cm.. As mentioned above, the Lieutenant was 6ft. 5 ins. in height and the huge canvas displays this feature to good advantage.

The portrait was completed in 1883 when the Lieutenant, after a tour of duty in Egypt, returned to London and it does not seem to have been exhibited. It remained in the sitter's possession in Rutland House, London, until eventually moved to the family home in Fife.

Lieutenant Charles, as we have seen, married in 1882 and by the end of the year had a daughter, Grizel. In 1887 he commissioned Lorimer to paint her, causing Lorimer to write in his diary:

"Looked about shops for costume for Thomson child, went to see them, they don't know what they want."(17)

In time the matter was resolved and the attire chosen. It was a long dress, rather period in style, bronze in colour. The formula of dog and child as in the successful portrait of his nephew was decided upon, the dog this time being in front of the little figure, nestling into the triangle of her wide skirt, with her hand lightly touching it. Both child and dog are beautifully portrayed, although Lorimer did not find it easy 'catching' her expression as he wished:

"Went to worked all day on head of Grizel. She is an enchanting child - but how to paint her face! - not one of them has much gift for helping ..." (19)

Success, however, undoubtedly crowned his efforts as the resulting portrait testifies. In it, stylistically, he has moved away from the Millais precision, such as in the portrait of Miss Margaret Robertson giving us a figure of even greater plasticity, the child's hair blending into the background, for example, rather than being sharply delineated and the full focus of the light revealing her little smile yet leaving the soft roundness of the cheek in shadow. Tonally, however, the composition is like that of the Robertson portrait - the child's figure is bright and glowing set against a dark background, conforming to the current requirements of conventional child portraiture.

There are no records relating to the commission to paint Grizel's grandfather, Colonel J. Anstruther Thomson, but as the portrait was commenced in 1888 it probably emerged as a result of the visits to paint Grizel. The portrait (plate 20) reveals a gentleman of considerable character. Painted in uniform he is every inch a soldier, upright and decisive, yet Lorimer has enlivened and humanised what could have been a stern soldierly countenance with a bluff, slight smile and warmth of eye. Concentration is all on the head, the portrait being only of head and shoulders, and, unusually for Lorimer, not showing the hands. The warmth of colour in the portrait is delightful, but above all, one's attention is captured by the strength of the Colonel's character revealed by Lorimer. There is a decided influence of Velasquez in the portrait, perhaps as a result of his work with Carolus-Duran and certainly in accord with his great admiration for the Spanish artist. A magazine article on Lorimer states how his viewing of Old Masters abroad impelled him thereby "to fresh striving" and that

"His ideals in portraiture are Velasquez, Holbein and Moroni. The mention of Velasquez' name recalls an incident which is well worth the telling: In the summer of 1892 the writer spent a few days with the subject of this paper at his London house, Edwards Square, Kensington. Visiting the National Gallery together, we came before Velasquez' "Christ at the Column", a conception of sublime piety and tenderness. We had been talking in desultory fashion of schools and exhibitions and values and arrangements, but now this masterpiece awed us into silence. We regarded it for a time with emotion, then my companion suddenly turned away, saying: "No more of my work today, I beg of you." After a slight pause he added, impressively: "If I could

paint just one picture like that, and see my work done, I would be willing to die the next moment!" It was a jet of feeling from a man not given to posing ..."(20)

The portrait was developed on a later canvas into a full length figure of great stature. Although it belongs chronologically to the next decade, it will be discussed here. The pose of the head and shoulders is virtually identical to the first portrait, but the costume is changed (plate 21). The Colonel is now in sporting attire, dressed as Master of the Hounds and holding a riding crop, earning him the sobriquet from the French of "Le Sport". The stance is bold and virile, and arrests and retains our attention. The placing of the figure off centre gives it an added point of interest which we have seen Lorimer already use in "Patrick Chalmers" and which was not uncommon in Scottish portraiture, for example Sir David Wilkie's portrait of "Augustus, Duke of Sussex", 1833. The same boldness of stance in the Wilkie can be traced through other Scottish full length figure portraits since then such as Orchardson's "The Revolutionist" and Lavery's "R.B. Cunningham Graham" and is certainly echoed in "Le Sport". Whether or not any of those paintings influenced the artist, it is clear that there is a world of difference between "Le Sport" and the portrait of his son, Lieutenant Charles. In the latter the accent is on the status and military importance of the subject, rendered in low key, whereas "Le Sport" is in lighter key and concentrates on the man's character which is shown not only in his features but in the stance of the whole body. Since painting the full length "Lieutenant Charles" in 1882/3, Lorimer has become more skilled in incorporating characterisation into such a full figure pose.

It is not known whether the portrait was a firm commission or not, but the use of a lighter palette suggests that he was given a free hand in choice of colour tones. It is believed, however, that the Colonel did not care for the result, and offered an unacceptable figure for it, so the artist retained the work. His artistic ability was vindicated when he submitted it to the Paris Salon in 1896, for such was its appeal that it was immediately purchased by the French Government. In accordance with tradition, the artist gave it 'bon marche', i.e. half price, recorded but unconfirmed at 3,000 francs (c.£150) - which was more than the Colonel had offered.

.....

Lorimer had no liking for travel in pursuance of portrait commissions, but he was obliged to do so a great deal. The customary

procedure was for him to reside in the sitter's home, or at a nearby hotel if more convenient. His clientele was usually upper middle class or aristocratic, and although he found the visits a strain, sometimes he enjoyed them, such as his visit to Glasgow when he painted Lady Campbell of Garscube. He did not seem to enjoy the painting of Lord Lindsay of Kilconquhar, Fife, in 1882/3. His dislike of commuting for such commissions seems to have stemmed from this one:

"It can be said that I may live at Kellie and drive there daily etc. etc. - I know what that means now. When I painted Lord Lindsay you may remember that I began by riding, and finding that I arrived fatigued, took to driving and even then felt that I began my work with all the freshness off. To this I attribute much of the uncertainty of painting of the portrait. What therefore is gained if I do portraits that disappoint people and fatigue and vex myself?"(21)

The implication is that the portrait was not as successful as the artist would have wished, although it is difficult to determine as Lorimer was habitually unsatisfied with his results and we cannot refer to it today as it is unlocated.

Sometimes his commissions came from the merchant class, manufacturers who had made good and could now aspire to having their portraits painted, or as in the following case, were given presentation portraits:

"J.H. had four long sittings from Brook of Hoddam [Castle] before he left on the morning of Wed. 22nd for London to paint Mrs. Fane ... Mr. Brook was twice at luncheon and once at tea. We like him and he is not a bad subject. He is delightfully frank about the thread and told us he turns out enough each day to go twice round the world! ... The portrait is quite like already and has made good way. The next sittings are to be in London and after that in Edinburgh in summer."(22)

"Edward Brook of Hoddam" was exhibited at the RSA of 1886 and is as yet unlocated.

Lorimer's finances in this period, as in all others, are impossible to gauge accurately. One can only say with certainty that he was financially more stable by the end of this decade than he was at the beginning since he had built up his portrait practice considerably by working very hard indeed. Even in 1882 he had some spare cash in hand to invest. He writes to his father:

"I had a nice letter from David a few days ago. At the end of it he solemnly recommends me to "make it part of my system to put away and invest money" and then gives reasons, I dare say he is right. I have about £500 wh. I

don't need immediately with wh. something might be done, if I knew what. I have hitherto thought, and I think you do too, the best investment was in travelling and buying things and I think the canny thing may be carried too far. Of course living here is expensive, but still one sees a lot."(23)

Later his mother reports:

"Tell David please with my love that Jack has written today about investing £600. I know he will approve of this."(24)

and Lorimer writes:

"Please tell David that I have got Laurence Robertson to make an investment for me in guaranteed stock of a Glasgow R - way in consequence of his advice very much. I feel a very solid and respectable character in consequence."(25)

But in 1883 his mother is still worried about his financial state and he answers:

"You ask about my finances - by keeping quiet I am all right as yet, but models are costly and unforeseen things crop up e.g. I had to get a big glass lately to move about and have to get a wedding present for the poor Christison.(26)

By 1886 he must have felt secure enough to afford to spend some time on the Continent during which he attended an atelier in Paris, presumably paying for the privilege. After two and a half months there he enjoyed a tour of the Low Countries for two weeks, before returning to London for another portrait commission.

Although London artists recommended Lorimer to greatly increase his prices for portraiture, it is doubtful if he did so beyond a small percentage. A factor which may have contributed to the decision against doubling his prices as was suggested was his constant uncertainty about his work. While in one sense he was almost arrogant about his abilities and opinions, in another he was never satisfied or confident with his results. Self-derogatory comments are numerous in his diary and correspondence, usually quite unjustifiably. We have seen, for example, the success he made of his brother-in-law's portrait, but he was so dissatisfied with it that he reduced the fee to £50. When Dr. Muir died he expressed his self-doubts by saying:

"I wish to goodness Millais had painted him for the University instead of me."(27)

When Lord Reay's portrait was exhibited (RA 1885, untraced) he reported:

"My portrait of Reay is hung in large room, about the usual high line for portraits, so it is not very good. I shd. say it looks very bad."(28)

But his sister writes:

"Jacky's Ps mentioned in Scotsy's preliminary Notice
"J.H.Lorimer is represented by a MASTERLY half length of
Lord Reay in his robes as Rector of St. Andrews
University"."(my capitals)(29)

And a letter to Lorimer from Lord Playfair records Sargent's praise
of the same portrait:

"Mr. Sergeant (sic), who lunched here today and knew
nothing of your acquaintance with us, said that far the
finest thing in the Academy is a portrait of Lord Reay by
Mr. Lorimer. He was quite enthusiastic in its praises and
was much surprised when I told him that you had kindly
looked after his portrait of Lady Playfair when it was
hung."(30)

Such contemporary opinions belie Lorimer's doubts about his
abilities, but nevertheless these doubts were a major aspect of his
personality, going deeper than simple modesty. They were also, of
course, a spur to greater efforts.

2.3 "The Mushroom Gatherers".

In the same year (1886) as his portrait of his nephew under the
title "Boys and Dog's Portraits" was being shown in the RA, Lorimer
exhibited a landscape at the RSA, which also featured Patrick
Chalmers. Entitled "The Mushroom Gatherers" (plate 22), it was
roughed out during the visit home of 1884/5. Patrick is depicted
astride a donkey, protectively supported by his ayah, Johanna
Herbert, who is carrying a large basket of the newly gathered
mushrooms. The children's two aunts can be seen in the distance
similarly laden. Patrick's little sister, Nan, adds a sentimental
note by offering the donkey one of the spoils. The activity from
which the participants are returning was a customary chore at Kellie,
mushrooms helping to feed the large establishment of family and
servants - Louise Lorimer reveals the seasonal pleasure of the dish
in a letter of September 14th:

"Tom [Robert] and I had a lovely drive to the uplands
yesterday afternoon with Jacky's new mare who is a "pairfit
little pet" and got quite a lot of mushrooms, our first
haul of wh. we had a delicious dish at breakfast."(31)

"The Mushroom Gatherers" is a delightful and memorable painting.
It not only records for us portraits of the family but is a
celebration of the environs of Kellie - an aspect of his work for
which Lorimer is not given nearly enough credit because it is largely
unknown. While the central group of figures dominates the scene, the

carefully observed landscape then holds the attention. The rendering of the grassy slope, and particularly the scattered leaves in the foreground, reveal his mastery of Pre-Raphaelite principles, although he has avoided the concomitant danger of overloading. The eye is drawn upwards by the composition over the grassy hillside, past the two small figures walking in the distance, to the clear, bright and high horizon on the left. To the right we are drawn into the glen with a glimpse of a winding stream meandering through the trees. It is a pastoral scene of exquisite freshness - the strewn leaves revealing an autumnal air - and Lorimer shows us it at its most beautiful. His mother said when she saw the painting in an advanced stage:

"I have been up to the Studio and am enchanted with the picture. The landscape part is tender and lovely and has a wonderful effect on the figures. Great progress had been made after I left. It is an admirable picture. Such animal painting, landscape painting and figure painting are not often combined."(32)

The serenity in the painting owes much to the skill with which the artist has created a feeling of open air and sunniness. Such golden weather, although frequent enough in the East Neuk, is by no means dependable. Lorimer worked out of doors whenever possible when on work of a landscape nature, and endured much in delays and discomfort from the changeable climate. Louise, when reporting on the children, says to a relative:

"Their Uncle Jackie's picture has been retarded lately by days of dense soaking mist wh. we have had, more or less, for a week. Yesterday it lifted and we had the greater part of a fine day but today it was bad as ever."(33)

and from Mrs. Lorimer:

"He was working out all yesterday at the picture but has a lot to do still and the weather is very tempestuous."(34)

"... with us it is perishing. At this moment I am just trembling for Jack and Lorrie - she is kneeling as if in the act of gathering a mushroom at the west end of the Castle and JH is painting her, bad for him and worse for her. The ground is sopping and the wind is howling. She had some hours of it on Saturday and then JH found he had made the figure rather small and had to rub it all out.....[later]Lorry again today Tues. in the glen kneeling for JH. Happily today is sunshiny, though very fresh."(35)

These extracts may refer to a figure which Lorimer later deleted or to another painting altogether. Certainly, changes were made as the painting progressed. It was October 1885 before he added the two distant figures:

"He has put in H[annah] and L[ouise] coming walking in the distance, with baskets and they add immensely to the picture and are most successful."(36)

By December, when back in Edinburgh, he was concentrating on colour harmony:

"You will be surprised to hear that JH has ordered a white serge suit from Tonkin[?] and that Peter [Patrick] is to be put in it in the Jeanie [the donkey] picture. I am sure JH is right. He has cut white paper and fitted it over the blue dress and I entirely see what he means. Nana, Nan, Lorrie and Louise are all in a light tone of colour and though the dark blue is lovely in itself the picture comes much more together the other way. It is looking lovely. It will be terrible if that picture is sold and if you never see it Polly. It is radiant."(37)

The blue of the original dress can be seen in an oil sketch which has just come to light. It would seem, however, that the 'white serge suit' became the same sailor suit in which Patrick is depicted in his portrait.

The colour in the completed painting is bright, a considerable contrast to the dark tones of Lorimer's commissioned portraits. The fresh greens and pinks are vibrant, heightened by the darker tonalities of the animals and shadows. We have already seen a reference to McTaggart's style in Lorimer's early painting "Farewell", but here the influence is more marked. The landscape of "The Mushroom Gatherers" has all the freshness of McTaggart's palette as well as the master's skill in depicting an open air scene. One is reminded of McTaggart's early work of 1864, "Spring", itself influenced by Pre-Raphaelism. The two pictures have the same high horizon, and the same pastoral sense symbolically assisted by the sheep which graze contentedly within the scene.

As in "Farewell", the depiction of modern subject matter is in line with contemporary developments in art - gathering mushrooms was an everyday type of chore analogous to the lifting of cabbages in James Guthrie's "The Hind's Daughter" of 1883 which Lorimer may have known. The painting also reveals Lorimer's ability to depict animals. The sheep, dog and above all the donkey, Jeannie, are treated with great realism, and add a touch of much loved Victorian sentiment.

After its showing at the RSA, "The Mushroom Gatherers" was exhibited in London at the Grosvenor Gallery in 1887. It was very favourably received and Lorimer records in his diary (30 May 1887):

"Letter from Grosvenor with offer of 100 gns. for Mushroom Hunters. Shall I take it?"

No decision is given, and it is not known if he did, but until recently the painting was in the possession of the Lorimer family.

"The Mushroom Gatherers", or "Hunters", represents an important advance in Lorimer's artistic progress. This is his first major figured landscape scene (leaving the Iona picture aside as its content is uncertain and it is unlocated) and in the later 1880s he followed it up with two further outdoor scenes, which are also unlocated, but known to us by the illustrations in Exhibition Catalogues - "Lightsome Labour" and "Christmas Eve". In September 1886, Lorimer records in his diary:

"....in morning did sketch of Adamson's children holding sack while he turned in the potatoes. It would make a picture."

and a year later in November 1887:

"Working ... on figure of Maggie in Potato picture."

The painting was finished and exhibited in 1890, called "Lightsome Labour". Little criticism can be made of it as the illustration gives no hint of its colouring, but as far as one can judge it looks 'heavier' than the light and airy "Mushroom Gatherers". The central group of busy figures are surrounded by the trees and bushes of the Kellie garden, backed by the bulk of the Castle. Knowledge of the painting serves, however, to confirm Lorimer's interest in outdoor scenes, and his skill in picking up incidents he sees around him to utilize as compositions.

Whether the subjects of "Christmas Eve" were real or imagined is unknown as yet, although to date the scenes in his paintings have usually been inspired by actual incidents, so the figures may well have been observed. The painting depicts a nun and a man, either a priest or gardener, plodding through the snow carrying Christmas greenery etc., accompanied by a dog. The figures are in the foreground plane and are full length, filling about three-quarters of the canvas. This is the first painting with a religious subject which Lorimer has executed and is reminiscent of the many Realist canvases featuring nuns which he would have seen in France, for example in the work of Francois Bonvin and Isidore Pils, and presages his future canvas of nuns at prayer, "Our Lady, Star of the Sea". No hint of the tones can be discerned in the little Catalogue illustration, but he may have been influenced to attempt a snowy scene by the work of his friend Joseph Farquharson, whose reputation rests largely on his interpretations of winter, and who also benefited from Carolus-Duran's tuition regarding tonal values which will be discussed later.

2.4 Drawings.

It is an unfortunate fact that none of Lorimer's sketch books have survived the passage of time. Whether he himself destroyed them or whether they were unthinkingly disposed of by his heirs, or simply lost, is unknown. All that remains to us as samples of his ability in pencil or charcoal are a few sketches reproduced in magazine articles, a few commissioned works, a few framed sketches retained by the family, and several portraits.

The best known of Lorimer's drawings are probably those contained in "Songs of the North". The first volume of the Songs was a de-luxe edition, published in 1885, and each song was accompanied by an illustration. The list of contributory artists reads like an Exhibition Catalogue: Burne-Jones, Jas. Archer, W.D. Mackay, Sir Joseph Noel Paton, John Pettie, J. MacWhirter, J. McNeil Whistler, George Reid etc.. Lorimer illustrated "The Bonnie Banks of Loch Lomond" with a drawing of two girls, barefooted, pausing in their trek (plate 23). The drawing is full of feeling - we feel the weariness of the tallest girl as she shields her eyes to look into the distance.

A preparatory sketch for the illustration, probably taken from Lorimer's sketch book, was printed in "The Artist" of 1899 and depicts a single figure, the taller of the two girls, giving us an insight into how he built up the drawing by the addition of the second girl. It is interesting to note that both girls are in peasant dress 'short gowns' and skirts, exactly as are the two girls in his painting "Jeannie Gray". Possible influences for the stance of the two figures are Hugh Cameron's "Going to the Hay" of 1858/9, or Millais' studies for Tennyson's poem "Edward Gray" of 1857.

The de-luxe version of the Songs, then, issued to subscribers only, had a wealth of illustration by the above-mentioned artists and others, but the public First Edition, and volumes 2, 3 and 4 had only frontispiece drawings in them. Lorimer was honoured in being asked to provide the frontispiece for three of these. In Volume Two (1895) he illustrated the Burns song "Thou hast left me ever, Jamie" depicting a weeping damsel, and an old Highland song "The Lay of Mary MacLeod" for Volume Three depicting a girl sitting by a sea-shore playing a clarsach and singing. The weeping damsel is sitting on the floor with her head bent over her arm leaning on the seat of a chair. The pose is similar to that of Louise in the oil paintings "Farewell" and "Bad News". It has a certain grace and would undoubtedly appeal to Victorian sentimentalists. The drawing for "The Lay of Mary MacLeod" is less happy, the girl being poised on a rock in an

awkward manner and the figure being somewhat ill-proportioned. Volume Four was issued in 1935 and it was also entitled the 50th Anniversary Volume. The Editor said in the Preface:

"I am reproducing the illustration from the "Lay of Mary MacLeod" which appeared in Vol.III for Mr. Lorimer and I are now the two remaining veterans who have been connected with all four volumes, as he contributed, with various other artists, an illustration in the special first volume "Songs of the North" issued to Subscribers only."

It is regrettable that the Editor, Mr. Harold Boulton, did not see fit to reprint either of the two earlier drawings in this 50th Anniversary Volume, since they are much superior to "The Lay", especially the "Bonnie Banks".

Finally, mention must be made of the many drawings of family and friends which Lorimer made throughout his life. We have already seen "Robbie reading Guy Mannering to the Prof." (plate 8) and there are many more little sketches, quickly done, which record daily activities.

A very different subject matter is contained in the nine small drawings set into a frame and gifted to his brother Robert, inscribed "To RSL from JHL with gratitude 1902" which is on display at Kellie Castle. The drawings are of classical statuary or friezes sketched on his travels abroad, and each is a beautiful little memory of a great Master's work which the brothers probably saw together. Lorimer sketched a great deal on his travels and later many of the drawings were translated into watercolour studies, usually of landscape or buildings, and in a letter he recommends the sketching habit to his sister Hannah, when she visited British Guiana in 1882/3:

"I hope you will sketch a lot. Remember that rough jottings become interesting wonderfully soon."(38)

It is to be hoped that one day his sketch books will come to light.

2.5 Carolus-Duran's Atelier 1886.

The most important of Lorimer's sojourns abroad in the 1880s was the two and a half months he spent in Paris attending the atelier of Charles Auguste Emile Durand, known as Carolus-Duran.(39)

The prospect of attending the atelier, however, did not fill him with keen anticipation. We have heard his opinion of Carolus-Duran's as he found it in 1877, and conditions in the ateliers were certainly not for the faint-hearted. The persistent baiting and general tone

of frivolity amongst the young men led a pupil of Gerome's atelier to observe:

"They sing stupid obscenities and get up shameful masquerades. Never, never do you hear a word spoken about art in that gathering of budding artists, any more than you meet with a generous expression or an idea above the commonplace. In season and out it's the same stupid vulgar banter, the same smutty jokes."(40)

Lorimer's physical state on arrival at Paris did not help matters as he was suffering from toothache and neuralgia and spent the first two days indoors nursing a badly swollen face. But on 30 March 1886, he records his first attendance:

"Went up to Duran's at 9.30, face slightly better, entered with misgiving - but what can one do? Sargent thinks it actually the best painting atelier in Paris and few are easy to get into for a short time - but the Lord help them if the painting in the others is worse than this Felt very lonely and wretched, but must stick to this for 2 months."(41)

Subsequently he attended faithfully every morning and no further comments on the atelier are entered in his diary.

Carolus-Duran (1837-1917) was one of the most prolific French portrait painters of the last half of the nineteenth century and was very successful. He was a Realist painter, very much influenced by Spanish painting. For some time he lived in Spain, absorbing the traditions of the Old Masters, particularly Velasquez. Inspired by success in Paris, and on the suggestion of Robert Hinckey, an American painter, he opened a large spacious studio for young painters in 1872 in the Boulevard Montparnasse. His students, many of them American, included John Singer Sargent who, after benefiting from Carolus-Duran's tuition, was to become a master portraitist by the end of the century. The ateliers were famous for their courses which covered the entire curriculum of art tuition in stages: from copying drawings and engravings, to drawing casts, to drawing live models, and finally to painting live models. Such a course was obviously not what Lorimer, at 30, was after, and he seems to have had a clear aim in mind. On visiting the artist Joseph Farquharson in London en route to Paris, with W.D. McKay and Robert Gibb, the conversation was of ateliers, and of Carolus-Duran's in particular, which Farquharson had attended:

"On coming away Gibb warned me about changing art method in Paris, thought J.F. had got no good. Certainly a weak individual will get harm, but I think I know what I want and what can be taught."(42)

Unfortunately he did not communicate this knowledge to paper, so we are not party to his hopes. It is general knowledge, however, that what was being taught in Paris ateliers in these days was the recognition and application of the principles of 'values' or relative tones, and this is exactly what Carolus-Duran specialised in. Unlike Gleyre, Gerome, and others of the Beaux Arts tradition, Carolus-Duran's emphasis was not on the rigid study of the antique and stringent adherence to draughtsmanship. Nor did his tuition have anything of the flickering lights, bright touches, and broad brushwork of the Impressionists. Instead he emphasized the definition of form by means of values - gradations of light and dark tones. These values were to be put down broadly and rapidly. Through the use of lights and darks, form was defined, creating images. Values and form superseded drawing. As one writer has said,

"This was Velasquez's technique re-interpreted in modern terms and this is what Carolus stressed".(43)

The artist, W.D. McKay, RSA, with whom Lorimer had travelled to London from Edinburgh and in whose company he paid the visit to Joseph Farquharson mentioned above, later described the method in a paper to an Art Congress:

"Certainly a great principle. Armed with it, the modern artist may be said to have girded on a new and powerful weapon. Through its agency he is able to grapple with every phase and mood of nature: the glamour and mystery of twilight and dawn, the white heat of noon tide, and the diffused light of our grey northern skies, are now rendered by the student of a year or two's training with a truth of aspect undreamt of by the masters of the earlier decades of the century. So great is the fascination of 'the values', and the system of training based on it, that the Parisian atelier has come to be regarded as a sort of royal road to which all the world of art students flock, and from which they too often return with a considerable contempt for tradition and everything which does not square with the 'values'".(44)

Lorimer himself noted down some of Carolus-Duran's instructions:

"His eternal injunction was "simplify things" - begin with the background, put the fig. in in a 'demi-tint' that is, omitting all flashing lights and blackest shadows and then at the end "mettez les accents" and the values must be true."(45)

One important effect which the experience in the atelier may have had on Lorimer is that it modified his attitude towards modern French art - he appears to have become less scathing and more sympathetic. As noted in his letter of May 1877, at that time he found the paintings in the Paris Salon crude "not only in colour and

form but in ideas." The Impressionists he thought even worse, but in 1886 he was admitting some merit in their work. After seeing the 5th Exposition Internationale held by Georges Petit in which Monet and Renoir exhibited Lorimer records:

"Some by Claude Monet - tho' eccentric by intention - have good qualities of colour and air."(46)

But he still much preferred the work of the Realist/Naturalists with which he himself, and Carolus-Duran, had much in common. On 1 April 1886 the new Luxembourg building opened in which Bastien-Lepage's painting "Les Foins" was exhibited. Lorimer writes:

"... crowd so thick nothing to be well seen, but it is THE picture..... I think they have lost their best painter and artist. [Bastien-Lepage died in 1884.] What a number of qualities a good picture like that has. To do it a whole mental and spiritual training and conviction are needed. I should like to have seen his atelier and life at Danvilliers to combine such realism of colour and effect with the poetry of rustic labour, and form; drawing almost classic though natural to last degree is a great achievement. The kind of still quivering sultry day and smell of the hay wonderful."(47)

Another effect which the atelier would have had on him was to appreciate the importance of the Salons. Carolus-Duran always impressed upon his students that the road to success, fame and fortune was the Salon. Recognition there meant public acceptance, a fact all artists had to face. Manet, for example, sought Salon approval throughout his career and craved the red ribbon of the Legion of Honour - both of which were to come Lorimer's way in the future. There can be no doubt that Carolus-Duran's advice in this respect must have influenced Lorimer's decision to begin exhibiting there in the near future.

There is no doubt either that Lorimer's study at the atelier did advance his technique, as we shall see in his work of the next decade. In particular, in some paintings he adopts a more restrained colour range - not that he had ever used colour riotiously - but his great interest in chiaroscuro is tempered in some works by a concentration on relative values, and in others by an overall luminosity. Perhaps as R.A.M. Stevenson foresaw, he was fortifying and broadening his art -

"by an impressionism modified to his own use."(48)

Stevenson goes on to say,

"Mr. Lorimer has the greatest respect for M. Carolus-Duran as a teacher, and constantly quotes his pregnant sayings, yet not one of those persons who fear the contagion of

French teaching would pretend that in this case the master has suppressed the pupil's individuality, or taught him to "paint with a French accent". (49)

Lorimer himself sums up his atelier experience when he answers the question from another magazine writer "Have you studied much abroad?". He replies:

"After I left the Royal Scottish Academy I worked some time in Paris in the studio of Carolus-Duran; but, in my opinion, it is best for a painter to work chiefly by himself, otherwise he is in danger of unconsciously echoing the style of another artist." (50)

- a danger which he did not altogether avoid, as we shall see from the somewhat eclectic influences apparent in his future work.

2.6 Playmates.

During the same year in which he attended Duran's atelier, 1886, Lorimer painted an anecdotal picture entitled "Playmates" or "Grandfathers" (plate 24). As far as is known it is the only period piece which Lorimer painted and is therefore unique in his oeuvre. As if to show the world that he did not intend to alter his style radically, the painting displays as much interest in chiaroscuro as of yore, is fairly dark tonally, and is completely different to the bright airiness of the contemporary "Mushroom Gatherers".

Set in the eighteenth century, it depicts two elderly gentlemen playing with a little child who is crawling on the floor. As a subject painting "Playmates" is markedly superior to "Jeannie Gray" of 1880 in that the viewer can immediately assimilate and appreciate what is going on, whereas the "Jeannie Gray" message depends on one's knowledge of the ballad. The viewer takes immediate pleasure from the establishing of rapport between the generations, the old gentlemen are taking the trouble to play with the child and the outstretched hands of the elderly gentleman down on his knees and those of the crawling child testify to their growing accord. The warmth and relaxed mood of the painting is added to by the pet cat which is seen rubbing itself happily against the old man. At a basic level, this is indeed the interpretation which the Victorian viewer would take and enjoy from the painting. Corroboration of this is given in the fulsome review of it in "The Illustrated London News" of 28 Jan. 1888 which ends with an apparently apt quotation from Wordsworth and which is accompanied by a full page illustration of the painting.

There is much more to the subject matter of the painting, however, than is immediately obvious. To appreciate it fully one has



indeed to apply to literature for the source of Lorimer's inspiration, but not to Wordsworth - to Sir Walter Scott. Scott's stories provided an inexhaustible store of national subject matter for artists to depict in the eighteenth and nineteenth centuries, but Lorimer in choosing to depict a scene in period costume, did not follow this well-worn trail. He chose instead to illustrate an episode from Sir Walter Scott's own life. The 'baby-girl' of the magazine article mentioned is in fact a baby boy, Sir Walter himself. Born in 1771, he was a healthy baby until at the age of eighteenth months he contracted a high fever for three days, presumably poliomyelitis, which left him crippled in the right leg. His maternal grandfather, Dr. Rutherford, Professor of Medicine at Edinburgh University, counselled that he should be sent to the country to recuperate, and Sir Walter in his own words relates the story:

"It is here at Sandy-Knowe, in the residence of my paternal grandfather... that I have the first consciousness of existence; and I recollect distinctly that my situation and appearance were a little whimsical. Among the odd remedies recurred to to aid my lameness, someone had recommended that so often as a sheep was killed for the use of the family, I should be stripped, and swathed up in the skin, warm as it was flayed from the carcase of the animal. In this Tartar-like habiliment I well remember lying upon the floor of the little parlour in the farm-house, while my grandfather, a venerable old man with white hair, used every excitement to make me try to crawl. I also distinctly remember the late Sir George MacDougal of Makerstoun, father of the present Sir Henry Hay MacDougal, joining in this kindly attempt. He was, God knows how, a relation of ours, and I still recollect him in his old-fashioned military habit (he had been Colonel in the Grays), with a small cocked hat, deeply laced, an embroidered scarlet waistcoat, and a light-coloured coat, with milk-white locks tied in a military fashion, kneeling on the ground before me, and dragging his watch along the carpet to induce me to follow it. The benevolent old soldier and the infant wrapped in the sheepskin would have afforded an odd group to uninterested spectators. This must have happened about my third year, for Sir George MacDougal and my grandfather both died shortly after that period."(51)

This 'odd group' is what caught Lorimer's imagination, although he has dispensed with the gory sheepskin in favour of another skin on the floor, and altered the colour scheme of the garments. The colours are predominantly autumnal, the old gentlemen's satin coats being golden yellow and cream(52), which make a telling contrast against the rich brown of the panelled walls. The scene is strongly

lit, not only from a source at the forefront of, but outwith, the picture - probably a glowing fire - but also from a window in an adjoining room in the distance through which light is streaming and reflecting on the polished table and floor. The painting is highly finished, the kindly features of the old gentlemen being particularly realistic. It has more of the contrasts of light and shade of Old Masters than of new, here Lorimer is not exploring the new approach seen in "Farewell" and the "Mushroom Gatherers".

"Playmates" was exhibited in the RA of 1887 and when he saw it - and a portrait which had also been accepted and hung - Lorimer was typically disappointed in both.

"Varnishing Day at RA. Pictures of old men and child in 9th gallery, seems liked, but has no effect of colour from a little distance. Portrait of Miss Blanche Dundas not high but above line in 2nd gallery - white round shoulders a mistake - spoiled all. It makes no effect - neither does the other. Must begin again"(53)

The following year it was exhibited at the RSA 'on the line' and sold for £150 to a Mr. George McPhail who loaned it for the 1889 Paris Universal Exhibition. In 1922 it was purchased by Dr. George Mackay and today is in a private collection in America; the owner has kindly supplied the colour photograph.

2.7 Domestic Genre.

The 1880s saw the flowering of Lorimer's more typical anecdotal subject matter - scenes from his home and family life. Hitherto his work had been predominantly portraiture, plus floral studies, landscape and a few figure paintings, but in the '80s he broadened his subject matter by creating genre scenes of gentle beauty and quiet charm. Indeed his interior domestic scenes were to become a hallmark of his work, usually reflecting the activities of his feminine relations and friends. As a magazine article said of him,

"... he paints what lies before him, and in the quiet way that genuine people talk about the things they love."(54)

This love of family and home is illustrated in the following group of paintings: "Bad News" of 1884, "A Quiet Corner" 1885, "A Peaceful Art" and "Sweet Roses" of 1888, "Pot Pourri" and "Lullaby" of 1889, "Winding Wool" 1890, and although outwith the decade "Maternal Instinct" of 1892.

They are all interiors, all probably set in Kellie Castle, although perhaps not identifiably so. The elements are all there but

Lorimer did not hesitate to move doors, windows, furniture or fittings etc. to suit the composition. The same grandfather clock, for example, appears in three of the paintings in different rooms and the spinning wheel in two. The settings of "A Peaceful Art" and "A Quiet Corner" are very similar - but the window nooks may not be precisely as depicted. These variations are of no moment - the authentic atmosphere of the Castle is contained in all the scenes and this group of paintings shows to full advantage the inspiration which the ancient building afforded him.

Sparse settings, unencumbered by trappings, prevailed in the Castle and became part of Lorimer's standards of taste. A writer in "The Artist" commented on this:

"In the case of John Henry Lorimer, Taine's theory about the influence of surroundings was fully justified his eye seems to have acquired from childhood the sentiment of artistic proportion and harmonious colouring ..."

and goes on to say that so integral were these qualities to him that there was no need for his distinguished tutors to

"....teach him this feeling for light and shade and this decided taste for the proportion of the interior, which are so distinctly personal qualities of his talent."(55)

Another writer, interviewing him in his London house, also noted the simplicity of his taste.

"Calling at Mr. Lorimer's house in Edwardes Square, Kensington, that old world triangle with its legendary history ... I found the artist at home. The first glimpse of the house showed that the reticence of decoration which distinguishes the backgrounds of his work was a genuine feeling carried out in his house. The entrance hall has been altered into a beautiful apartment, but except a fine cabinet of inlaid woods, designed by his brother ... no notable objects of bric-a-brac were apparent; and in the studio the same classic simplicity ruled. A few beautiful engravings and some sketches were its only ornament. Yet one saw that the peculiar effect of dignity which characterises the interiors he paints so well had been secured here."(56)

The quality of simplicity, then, was a basic part of Lorimer's aesthetic - Carolus-Duran's injunction "to simplify things" probably only re-inforcing what was already an integral part of his style. Whereas Orchardson developed his spacious foregrounds as a very effective, deliberate, compositional stratagem, Lorimer seemed to use them instinctively. The effect can be seen in each of the paintings of this group.

Verticality is another quality which contributed greatly to Lorimer's style. The long fenestration of the New Town of Edinburgh

was all around him as a child and the same tall and narrow aspects of the native architecture of Kellie Castle must have further re-inforced these images in his mind. Several paintings in this group illustrate the way he utilises perpendicularity as a central feature of his compositions.

In "Bad News", for example, (plate 25), a long narrow doorway frames the central figure, a young girl who has been reduced to tears, her figure rounded in grief on the floor, after reading bad news in the discarded newspaper at her side. The figure was modelled by Louise Lorimer and she is even more enveloped in tears than she was in "Farewell". She may have received news of a death - the flight of steps at her back leading upwards may be a symbolic reference to a departed soul winging its way heavenwards. Or, if we may speculatively relate the subject matter to the Lorimers and to the alternative title "Gone", the suggestion may be that she has seen a notice in the newspaper reporting the sailing of a ship for Australia on which her eldest brother, Jim, was aboard. (He departed there in 1883 to seek his fortune, which he never found, and her tears could have been prophetic as she was never to see him again. En route for home in 1898 he died of fever in South Africa.) Whatever inspired it, "Bad News" is a sentimental little picture which Victorian viewers would appreciate. (The basket the girl is carrying is the same 'prop' as is used in the Mrs. Laurence Robertson portrait.)

The painting was exhibited at the '80s in London as "Bad News" and has in recent years been through art auctions as "Gone" bringing very good prices, and is now in a private collection.

Louise is again the model and sole figure in "A Quiet Corner". Here she is in happier mood, sitting reading quietly in her 'nookery' window seat at Kellie Castle, bathed in light. Our only knowledge of this painting is a black and white illustration in the Witt Library, London, and a comment by Lorimer in his diary (26 April 1886):

"Varnishing Day R.A. My 2 pictures hung, small one "A Quiet Corner" very well on line."

It caught the eye there of a James Knowles, Esq., who purchased it, but its whereabouts now are unknown.

The idea of a figure sitting in a window embrasure bathed in light was developed later in the decade by Lorimer into a composition featuring three figures, two of whom are sewing and one reading. Entitled "A Peaceful Art", this is a much larger canvas than "A Quiet Corner" measuring 50" x 40", (plate 26).

In it, Louise is joined by her sister, Hannah, and her mother who is reading to the two girls while they embroider. The group is neatly composed within a window-nook, larger than the one in "A Quiet Corner", Louise and her mother seated left and right of it respectively while Hannah is in the middle facing the spectator, allowing the flow of the bedspread which she is embroidering to occupy the middle foreground of the painting. In the immediate foreground to the right is a large yarn-holder while a spinning wheel is in a corner to the left. The ladies' industry is thus well proclaimed, although it is doubtful if they ever did any spinning in real life, but certainly handwork of many kinds was always being pursued, mainly for purely practical reasons of necessity and economy. Their two large houses were ever in need of furnishings of all kinds. When occupied in these tasks - in an age without radio or television - minds were entertained or edified by listening to words, and Mrs. Lorimer is in this instance fulfilling the role of reader.

The figure of Hannah has been worked up by Lorimer from a small sketch done by him one evening sitting by the fire. Mrs. Lorimer mentions it to Alice in a letter:

"J.H. did a funny sketch of me the other day as a Dutch Frau picking over raspberries ... and the other evening a charming one of Lorrie by lamplight in her black satin and pretty gold ... necklace embroidering the great crimson silk bedcover of yr. bed at Bruntsfield."(57)

The latter sketch is to be seen in Kellie Castle, and the former is owned by one of the Chalmers family.

Both these figures and the group in "A Peaceful Art" have undoubtedly been influenced by paintings which Lorimer would have seen in both Scotland and France. McTaggart's canvas of 1864, for example, "Grandmother's Pet" or "Grandmother Knitting" depicts a simple scene of a woman knitting, while Tom McEwan's little canvas of 1876 "Jacobite Stories" may well have been a direct influence since it depicts a very similar composition - two ladies seated in a window embrasure (here to the right of the painting), one reading and one listening while sewing. The similarity is interesting since the accompanying reading is one of the main features of "A Peaceful Art". The theme of women sewing abounds also in the work of Realist painters in France, such as Jules Breton's "The Seamstress" of 1858 or his "Peasant Woman Threading a Needle" of 1860. The window as focal point and source of light occurs in many paintings. One remembers Wilkie's "The Dining Room" of 1812 or "The Legend" by George Paul Chalmers of 1864-67, and such Realist paintings as

"Corner of a Kitchen" by Theodule Ribot or "Preparing Dinner"(1868) by Pierre Edouard Frère, the latter no doubt influencing Whistler's etching "The Kitchen" of 1885 - all these works revealing awareness of Dutch seventeenth century prototypes. Lorimer's "A Peaceful Art" has much in common with these, the depiction of the warm afternoon sunlight from the window being a most important feature of the composition. He has used the single source of sunlight to enclose the little group in a circle of illumination, with it reaching into the room and touching the bedspread and highlighting the yarn on the holder. The effect of the chiaroscuro is dramatic yet the light is not harsh, the golden aura giving a warmth to the old room and the industrious little scene.

This was one of Lorimer's major canvases of the decade and it received very favourable criticism when shown at the RA of 1888. For some reason, nevertheless, it was not sold, and was still in the artist's possession at the time of his death. The Lorimer family acquired it then and it is now on loan to the Kirkcaldy Art Gallery.

While "A Peaceful Art" was on display at the RA, another canvas was also being exhibited in London at the New Gallery Exhibition of 1888. It was "Sweet Roses" - not a floral study but a figured interior showing a lady and girl on a staircase, the girl holding up a rose to her companion's nose to enjoy its perfume. The canvas is small (14" x 10½") in comparison to the large "A Peaceful Art" and makes its impact by the stylishness of the lady in her beautiful white gown, pausing on the staircase in contemplation of the rose, with a long elegant arm resting on the balustrade. The elongation of this arm is echoed in the child's arm which stretches out in a parallel line to hold the rose to the lady's nose. The informality of the pose is both unusual and charming.

Again we have the dark tones of the old Dutch Masters but now without the chiaroscuro and one is reminded more of the contemporary Dutch painters, often reflected in the work of George Reid, who show a keen appreciation of the modern use of values and whose works were frequently seen in Scotland through the patronage of collectors such as J. Forbes White. As we have seen, Lorimer's studies with Carolus-Duran in Paris concentrated on the study of values so it is not surprising that he is reducing his use of chiaroscuro as in "Sweet Roses" where there is no striking play of light - the only brightness is contained in the luminous tones of the white dresses.

"Sweet Roses" was purchased from the New Gallery Exhibition and

after further exhibiting in Liverpool, was then sent for etching, as we learn from the purchaser's letter, which said:

"I only hope that this etching may prove worthy to rank beside the little Picture, which is full of charming beauties, altho' the subject is so very simple a one that few artists would have thought of its selection, or known how to have rendered it so gracefully."(58)

More recently, c.1960s, it was sold at auction in London and is now in a private collection in Scotland.

Passage of time conceals from us today who the models were in "Sweet Roses", but we are more fortunate in Lorimer's "Pot Pourri" of 1889 (plate 27). Mention is made of the painting in Lorimer's diary and some of the models named. It is fairly certain that the seated figure is Mrs. Lorimer and some of the children are of the Chalmers family.

From his diary we learn that Lorimer commenced the painting in the summer of 1886 at Kellie, and when he went south to London in May 1887 took the canvas with him to work on. There, a young girl called Maud Bannister modelled for him and a Miss Hayman for one of the ladies. Returning to Kellie in the late summer, he again set to work on "Pot Pourri" amongst other things. By November he was there on his own, the family having returned to Edinburgh at the onset of winter.

"Tremendous South East gale, worked in dining room on Pot Pourri - tapestry. Bell outside kept tolling at intervals - felt as if on the Bell Rock."(59)

A local lady, a Miss Thomson, helped him by acting as model and it may be that she was one of the Anstruther-Thomsons. (This was the same period in which he was painting little Grizel Anstruther Thomson.) The following entry intrigues:

"Miss Thomson came in afternoon to let me finish her head in Pot Pourri. Couldn't work well, being disturbed - wished she hadn't come alone - but it was extremely kind in her coming at all."(60)

In this painting, Lorimer develops the idea of dressing the ladies and children in stark white which he first used so successfully in "Sweet Roses". It was to become a favourite theme with him and one in which he may have been influenced by Whistler - one thinks of Whistler's "Symphony in White No. 3" of 1867. But there any influence ends, "Pot Pourri" being a highly finished and realist work. The tones are more colourful and warmer than in "Sweet Roses" and again no strong highlighting has been used.

The viewer may wonder at the setting of the "Pot Pourri" workers - it is the dining room at Kellie Castle, the most striking feature of which is its painted panelling, following a fashion favoured by Charles II. There are 64 panels, all painted with different Romantic scenes, and, today, one large sixteenth century Flemish tapestry of "Europa and the Bull". The tapestry which Lorimer includes in his painting, however, is very much smaller and he did not depict the room itself with precise accuracy.

Although the painting was exhibited widely including at Munich in 1894, it remained in the artist's possession until his death, and subsequently was in the ownership of his heirs until 1973 when they sold it. Today it hangs in a remote country house on the shores of a Scottish loch - in considerable contrast to another picture in the same room, Thos. Faed's "From Dawn to Sunset" mentioned earlier in this thesis.

Lorimer's painting "Lullaby" of 1889 (plate 28) is one of his most beautiful. It captures a quiet moment from daily life, suggesting the same quality of pervasive stillness and pensive involvement in a simple task that is often found in Dutch paintings of the seventeenth century. The critic R.A.M. Stevenson thought it had repose and great beauty, and commented:

"With its studious handling, its grave colour, its low-toned lighting it reminds one of the conscientious realism of some old Dutch painter."(61)

The composition is well constructed - the brightness of the day floods into the little room shining on to the nurse (the ayah Johanna Herbert earlier depicted in the "Mushroom Gatherers") and on to the polished wooden floor of the room. The stream of light also draws the eye from the window down to the white of the nurse's cap and apron, directly on to the white covers of the baby's cradle, the ayah and baby thus becoming the focal points of the painting. The child is Alice's fifth child, christened James Lorimer Chalmers but known as 'Giacco'. The scene is set in the nursery in Kellie Castle, and although in this instance the window is quite small, Lorimer has again accentuated the Gothic quality of the Castle in the high panelling surrounding the figures.

Probably this painting gave Lorimer some of the happiest moments of his life for, in his first submission to the Paris Salon in 1892, it was not only hung (as "Berceuse") but subsequently medalled. Today it hangs in the National Gallery of Australia in Melbourne.

The next painting in this group "Winding Wool" of 1890 has been saved from total obscurity by being illustrated in two magazines of the 1890s. It is one of Lorimer's most simple canvases, depicting

his niece, Nan Chalmers, performing a task which will be quite foreign to the knitters of today - winding a skein of wool into a ball. This is really a two-person task, but there being no one around to help her, the little girl has utilised two diningroom chairs to hold the skein taut while she winds. Her careful attitude in the fulfilment of her chore has been very faithfully rendered.

The setting here is very similar to that of his painting "Farewell" of 1880, indeed it seems to be located in exactly the same room, although the view seen through the window is different. The size of the painting is unknown - it looks larger than "Farewell" but this may be due to the greater sense of spaciousness in the foreground and the horizon level having been lifted. Horizontals have greater accent here than usual in Lorimer's compositions, but they are balanced by the vertical lines of chair, window and child. Light streaming in through the window is again emphasized in this painting, reflecting off the bare but polished wooden floor of the room.

The final painting in this group is "Maternal Instinct" of 1892 (plate 89) - a large canvas depicting a daytime scene of two ladies playing with a baby while a little girl looks on cradling her doll and displaying the 'maternal instinct' of the title. Again the scene is spacious, the room coloured cheerfully by the warm red rugs which cover the floor and bright with the daylight which pervades the room.

The child with her long dark hair and white dress is charmingly painted and would delight the Victorian public. The title seemed to provide difficulties as his mother reports:

"I learn from R.S. that J.H. has called his picture "An Ecstasy" instead of "Maternal Instinct" which was lumpy and that he has had awfully nice things said to him about it from RAs ..."(62)

It was certainly exhibited at the RA in 1892 as "Ecstasy" but by 1895 the "Maternal Instinct" title had been restored for the RSA Exhibition. When he was elected as a Member of the Royal Scottish Academy in 1900, Lorimer designated this as his Diploma Painting and the "Maternal Instinct" title was maintained. Today it hangs in the RSA collection. Of it, Lorimer wrote:

"Yesterday was Varnishing Day at the RA ... my figure subject - woman playing with a baby - is on the line and looks well in some ways; but the baby and perspective are bad, very!"(63)

The perspective may well have been improved but the entire composition, in my view, lacks grace. The manner in which the women are handling the baby up in the air is precarious, and hardly a

manoeuvre which the little girl should be given as an example. To me it is a matter of regret that Lorimer is not represented in the RSA by any other of this group, especially either "A Peaceful Art" or "Lullaby".

These eight paintings, then, constitute Lorimer's most individual interiors of the decade. Other canvases executed in the same period, such as "An Open Window" and "Tobacco", may supersede them, but nothing is known of them and they are as yet unlocated.

Of the eight discussed here, the most impressive, in my opinion, are "Lullaby", "A Peaceful Art" and "Sweet Roses" - the first and second being large and important canvases, the third small and charming. Both "Lullaby" and "A Peaceful Art" are similar to "Playmates" in painterly style although not in subject matter, being rich in the warm tones and chiaroscuro of the old seventeenth century Dutch masters. "Sweet Roses", on the other hand, dispenses with chiaroscuro in favour of the modern use of values and soft luminosity of tone as a basis for his design - perhaps the first of his works to do so since his course of study with Carolus-Duran, although his exterior scene "Christmas Eve" of the same year (1888) may come into the same category.

2.8 The London Environment.

Lorimer enjoyed cultured London society: he delighted in theatre visits, orchestral concerts, listening to celebrated preachers, dining out, attending exhibitions and above all associating with fellow artists. He was well acquainted, of course, with Scottish artists resident in London, many like Pettie and Orchardson already famous, but now he met the English artistic elite. Visits to such as Tadema, Leighton, Briton Riviere, Sargent, Herkomer etc. are recorded in his diary and letters.

Perhaps through these contacts, and through his awareness of the Arts and Crafts Movement, he became a member of a body called the National Association for the Advancement of Art and its application to Industry which was inaugurated in 1888. Its first Congress was held in Liverpool in December 1888 and the second in Edinburgh in October 1889. The Association had sections on Painting, Sculpture, Architecture, applied Art and Museums, and the "Transactions" of the Congresses reveal current thinking on all these topics. Lorimer always took a lively interest in the administration of such bodies and it is not surprising to find him Honorary Secretary of the Painting section for the Edinburgh Branch. As such, the organisation

of the Edinburgh Congress in 1889 would be largely on his shoulders.

Activities such as these show his involvement in the London artistic establishment, or as much of it as he had entree into at that time. Socially too he fitted in very happily. But how did his work with its quiet integrity, individual subject matter and realist style, compare with that of the celebrated artists of the Royal Academy? To make such an assessment, we must briefly survey the artistic scene in London in the second half of the nineteenth century.

Whereas the arts in Scotland had been fairly stable throughout the century, much strengthened and enriched by the excellence of the Scott Lauder group, and only in the 1880s being disturbed by the overt challenge of the 'Glasgow Boys' and more covertly by the modernism of Wm. McTaggart, in England the artistic establishment had been disrupted by various factions, most notably in the early 1850s by the Pre-Raphaelites with their nostalgia for the past and their 'truth to nature' philosophy. Lorimer's admiration for Millais has already been mentioned. In 1886 his esteem is equally great and with his friends W.D. McKay and Martin Hardie he visits the Exhibition of Millais' works at the Grosvenor Gallery. He states in his diary a view contrary to general opinion:

"We all agree that his more recent work is far the more wonderful. The glowing health of sight with which nature was delighted in, from earliest to latest work struck me first of all, in my seedy condition. I saw no harsh severance between early work and now."(64)

They also visited a Holman Hunt Exhibition and Lorimer records his admiration of four canvases, "A Converted British family sheltering a Christian Missionary from the Druids", "Claudio and Isabella", "The Hireling Shepherd" and "Two Gentlemen of Verona", but writes "he has not and never had any talent for painting compared with Millais."(65) Then:

"Went up to Millais Gallery, the relief was wonderful. Today looked very carefully at early Millais, like best of those unknown before "Ophelia" and "Prescribed Royalist" - marvellous both, yet none more glorious than "Sir Isumbras". It ought to be secured for the National Gallery. Nothing is before it in colour."(66)

Concurrently there were other types of realism flourishing in the Victorian art world, particularly anecdotal pictures of contemporary everyday life that highly entertained the Victorian middle-class. Wm. P. Frith (1819-1909) was the leader of this genre, his "Life at the Seaside" was a sensation at the RA of 1854. In such

pictures the teeming life of the people make a happy point of identification for the viewers. Frith's work, however, lacked the painterly qualities of the French artist, J.J.J.Tissot (1836-1902), who worked successfully in London in the 1870s and whose subject matter was also of current society, usually of a fashionable nature. Lorimer's paintings were also anecdotal, but in quality of brushwork they are more akin to Tissot's, and far exceeded both in sympathetic rapport with his subjects who are painted with an instinct for the true character of face, figure and expression amidst a much quieter life style.

The 1870s produced a further type of social realism which highlighted the miseries and misfortunes of the poor, and put on to canvas some of the social disgraces current in the growing industrial cities. Artists like Luke Fildes (1884-1927) showed up these injustices in paintings such as "Applicants for admission to a Casual Ward" of 1874, and Herbert von Herkomer (1849-1914) in "On Strike" of 1891. Wm. Q. Orchardson, on the other hand, described the 'hardships' of the rich. None of J.H. Lorimer's works were of a socially critical nature - interested though he was in public affairs, both at home and abroad, this did not extend to active sympathy for the poor in broad terms, or at least not sufficiently to make some point on canvas.

An escape from the harrowing realistic anecdotal pictures was the art of the Classicists. They painted the nude figure in an ideal form, in settings of ancient Greece and Rome, the President of the RA from 1878-96, Lord Leighton, being the leading painter in this group. Such subject matter did not inspire Lorimer. He preferred to paint people and scenes as he found them rather than represent the best parts only of a person or object and at no time did he feature the nude figure.

The realism of all these differing types of anecdotal paintings was, however, being superseded by the camera, and artistic development had to be sought in other directions. In England this took the form of a search for beauty in art which should carry no more definite message than an accidental play of sunlight and shadow on a wall, as abstract as music, the most enthusiastic exponent of these aesthetic beliefs being James McNeill Whistler (1834-1903). The famous critic John Ruskin was outraged by this type of painting, his attitude reflecting the wide insularity of the English artistic establishment. Young artists with more modern ideas than Ruskin looked for alternative places in which to exhibit their work,

thereby ending the Academy's long hegemony. As early as 1877 the Grosvenor Gallery in London had become the exhibition centre for non-academic artists such as Burne-Jones and Whistler, and the New English Art Club founded in 1886 was expressly intended to further the Anglo-French tendencies of the younger generation, some of the members being outstanding artists of their day, for example Walter Sickert, John Singer Sargent, and some of the 'Glasgow Boys', James Guthrie and John Lavery.

There is no evidence as yet that Lorimer was ever a member of the New English Art Club and whether he sought to be a member is likewise unknown. It is probably unlikely, unless he later changed his opinion of their standard. His diary entry of 26th April 1887, written just after his arrival in London where he was in residence till July 8th, displays no interest:

"Saw New English Art Club, very poor show. Met Laidlaw who complained the men had not kept faith. Sargent girl in white the best thing but bad for him. Saw "British" Suffolk St.. Very bad show. Bad Whistler etc. Had to go to National Gallery to recover tone ..."

but:

"Saw MacLean's collection - exquisite picture "Fern Gatherers" by Millais - which has been abused in all the papers. It is a gem - lovely tone of flesh, hair, basket background - and such a face and lips. I was more struck by it than by anything seen since being here."

and next day,

"Went to Christie's and Manson's where Graham of Skermorlie's collection is on view - the gem to my mind Millais' Sir Isumbras. It is a sacred picture in the true sense, the colour of all - the landscape, blue hills and old tower - the confiding pathos of the darling little children - the genial and noble face of the old knight, the parting of the reeds - bunch of faggots on the little boy's back - "It brings the tears to my eyes" as Tadema said of Rembrandt's Drapers. Compare with this truly human picture two lurid monstrous females on either side by Rossetti - sensual, impure, steaming opium eating productions. Went to Mrs. Joplings to tea, lots of these lurid looking females there .. a man sang finely Piatti. Woods, Whistler etc. were there posing about."

These private comments again emphasise his admiration for the realism of Millais and indicate his dislike of the medieval dream world of Rossetti. His inclinations, it seems, continue to lean more to the Old Masters and to those Modern Masters who interpret what they see in terms of detail rather than in aesthetic blurring of form.

To revert to the question posed earlier in this section, we can now see that, broadly, Lorimer's work fitted into both the conservative and progressive camps of English art. He was conservative in portraiture in that his style followed, in the main, the dark tonalities of much of Dutch art, relieved by chiaroscuro effects, although occasionally, as in the "Patrick Chalmers" portrait, his tonal values lightened considerably and his style became less modelled and slightly flatter. In subject matter he was also conservative insofar as his paintings usually depicted domestic interiors, a genre which abounded in Victorian art. He had nothing in common, however, with the idealist canvases of the Classicists, and with those carrying messages of social criticism. Excepting "Playmates", and the earlier "Jeannie Gray", all literary and historical allusion is also eschewed. His manner of painting too, at this time, is conventional. The paint is applied in even, indistinguishable strokes, very solidly worked and of a highly finished nature, giving a very realistic effect.

Conversely, Lorimer's domestic interiors were of more modern character than the usual RA submission. Despite his tearful figures, the element of pathos, for example, is not high in his work. Rather he concentrates on quiet everyday scenes, reflecting his own environment - his paintings have a quality of detachment, seeming to project an air of quiet still beauty with which the sensitive spectator can identify. This is partly achieved by his adoption of the modern manner of 'distancing' his figures from direct contact with the viewer. For example, not one of the ladies in his interior domestic scenes discussed in Section 2.7 is engaging the spectator in any eye-to-eye confrontation, all are looking away from the viewer. Their dress, too, is modern - all in contemporary style, and most of them in pure white, particularly in "Sweet Roses" and "Pot Pourri", the influence here surely Whistlerian. Finally, some of these scenes with their light tonality exhibit great luminosity, and his exterior "The Mushroom Gatherers" has all the ambience of 'plein air' painting.

Lorimer had always been very successful in having his canvases accepted by the Hanging Committee of the RA, usually being represented in the annual Exhibitions. This would suggest that they considered his style to be in accord with their standards. Lorimer may not have sought to join the New English Art Club, but he was in favour of becoming an Associate of the Royal Academy:

"Called on Peter Graham who asked me if I wished my name down for RA Associateship - said yes - because it settles me. I must work. Give me 3 years. These things are of no importance; yet if a man was first rate they would claim him for it. Keep that in sight."(67)

"Met J. Farquharson after who told me he had been with P. Graham at the RA to help him about putting down my name the day before. Give me 3 years and may yr. nominee not disgrace you Peter!"(68)

No RA Associateship came his way, unfortunately, neither at this time nor in the future. He was not to know this, of course, and would work hopefully towards the goal. At 30 years of age, his career was at such a point that it seemed a likely and merited possibility.

With this hope for a fuller and even more successful career ahead of him, Lorimer took the decision to acquire a permanent London address.

2.9 1890 : Death of Professor Lorimer, and three portraits.

The year 1890 brought with it then, the important decision to become more involved in the artistic scene in London. A new way of life, to a certain extent, was beginning.

It was also the ending of another way of life, that which circulated around Professor Lorimer. John Henry arrived post-haste from London and Robert from Kellie too late to bid farewell to their Father who died very suddenly on 13th February 1890 in Edinburgh. The Professor had been unwell, but no more so than he had been many times in the past, or so it appeared, and the swiftness of death took everyone by surprise. Mrs. Lorimer wrote to her eldest son in Australia:

"Tom Burn Murdoch [the doctor] was like a son to your dear father. Never can I forget his kindness. To show how utterly like himself the dear Proffy was, on the morning of the day he died, he asked T.B.M. if he had seen Jack's new portrait of him with the doggie - went on to say that he thought Jack the best portrait painter alive and so on."(69)

The portrait of Professor Lorimer (plate 29) was exhibited in the RA in the following May. It is in typical Lorimer portrait style, extremely low key, even more so than usual. The chair on which the Professor is sitting is not made a point of interest in this portrait - all is subordinated to emphasis of the face, with its sensitive characterisation and gentle smile, and the focal point of the dog. The black of the Professor's gown blends into the darkness

of the background, the whole relieved only by the flesh tones of the sitter's face and hands and the fawn shades of the dog which he is holding on his lap. Indeed the painting almost resembles a black and white photograph, so monochromatic is it, but the broken brush strokes of the background give it the individuality of a painting. It was described by the Scottish art critic R.A.M. Stevenson in 1895 as:

"one of the best things Mr. Lorimer has ever painted; it is intensely studied without being hard or trivial; it has all the breadth and force of presentment of a Holl or a Pettie, but without their theatrical emphasis, unnatural colouring, or enforced reliefs."(70)

Ten years after its first exhibition, the portrait was shown in Glasgow and attracted much praise and attention despite, as a newspaper critic rightly pointed out, that its style was traditional rather than modern:

"Out of all question the most popular portrait in the Exhibition of the Fine Art Institute is the portrait in the large gallery by Mr. J.H. Lorimer, one of the new Royal Scottish Academicians, of his father, the late Professor Lorimer, of Edinburgh University. Lady visitors, in particular, never seem to grow tired of admiring the little Scotch terrier which the Professor holds on his knee. Moreover, the painting of the hands and the face of the Professor comes in for an astonishing unanimity of praise. And, really, the purity and transparency of Mr. Lorimer's colour are quite masterly in their way. Moreover, his colour belongs to another artistic convention than that which we in the west country are familiar, but this circumstance only serves to render it all the more attractive."(71)

Tom Lorimer, the Professor's brother, came from the Isle of Man for his brother's funeral and his nephew took the opportunity of executing an oil sketch of him (plate 30). It was done within the two days of Tom's visit and is an example of the artist's ability to paint a likeness in swift yet forceful and accurate terms. The facial resemblance of the two brothers is clear, to judge from the portraits, but the contrast between the two works is vast - the one a highly finished portrait in Dutch style, highlighted with chiaroscuro, with the added interest of the dog, while the other is simply of the head, economically composed and lighter of tone.

An even greater contrast to the sombre tones of the Professor's portrait, is Lorimer's painting of his sister Alice (plate 31). In March 1888 Lady Chalmers and her four children returned to the UK to await the birth of her fifth child which was duly born on 1st July. Between then and when the entire family returned to British Guiana in

1889, Lorimer would have executed the portrait, although he dates it 1890. Lady Chalmers is seated, facing right, and is embracing one of her sons, Thomas Michael Chalmers, at that time aged three years, who is perched on a table at her side. The composition of mother and child carries associations with Pietà paintings and invests the work with a quiet solemnity and dignity.

The portrait was clearly intended as a pendant to that of Sir David Chalmers executed at the beginning of the decade, and constitutes one of Lorimer's most magnificent statements of feminine beauty and the winsome attraction of a child. Its beauty and magnificence, however, rests in the glorious satin gown which Alice wears, and as such constitutes an unusual departure for Lorimer from his normal accent in portraiture on character, which was an inherited characteristic of Scottish portraiture. Here, however, the accent is on status, on the beautiful flowing gown which displays her social position in Victorian society and offers no glimpse of her personal character in the averted pose of her face - quite the opposite to the accent on character in Professor Lorimer's portrait. This status concentration is more akin to English portraiture - as Duncan McMillan describes it:

"the clearly aristocratic style of Reynolds, Gainsborough, Romney and Lawrence imposing, generalised, and fundamentally unreal"

whereas, by contrast, Scotland's great portrait painters Alan Ramsay and Sir Henry Raeburn were masters

"of the direct informal portrait. Their best work is anti-aristocratic with a rational bourgeois stress upon the nature and importance of the individual."(72)

At this point one recalls how much Lorimer admired the Gainsborough portrait in the NGS of the Hon. Mrs. Graham and of how he copied it in his youth (in reduced size 24" x 16") - as had Wm. McTaggart before him as an etching for the first catalogue of the NGS. One also recalls that the "Lady Chalmers and Son" was painted at the end of a decade in which Lorimer had been exposed to English art to a greater extent than ever before. Certainly, in this double portrait, there is no psychological penetration of Alice's character taking place - the accent is on the elegance of the gown and the charm of the child, the social connotations subtly ameliorated, however, by the religious aura of the mother and child image.

It should also be noted that Alice's portrait is a splendid instance of Lorimer's ability to paint draperies, the plasticity of which here is very realistic, and of his delight in painting

children. The composition of both these portraits displays also an informality of pose which is another characteristic of Scottish portraiture. The Professor's attention is on his dog which he holds affectionately, while the moment depicted in the "Lady Chalmers and Son" is just before what might be expected - we can almost hear Alice coaxing her son to sit up straight and have his portrait painted as he looks at us shyly from the security of her arms.

The decade ends, then, with these three portraits which reveal Lorimer's expertise and something of his variety of style.

2.10 "The place of encouragement"

As we have seen, a move to London had been in Lorimer's mind for a considerable time, as early as 1882 his mother commented on the possibility. In his terms the move meant purchasing a house suitable for a successful artist to inhabit, fashionable enough to suit his social position, centrally situated, and large enough for a studio. It made sense to do so inasmuch as he was already resident several months of each year in London and what it amounted to was simply establishing himself in a permanent address in preference to hiring a studio and rooms to sleep in. That he had no intention, however, of giving up his Scottish practice is shown in a letter he wrote to his sister about the house he had purchased:

"I intend to regard this place as a studio, and have no intention of cutting my time in Scotland much short unless something very advantageous in the way of work turns up."(73)

Yet central to the move would be the awareness, as common in artistic circles as in others since the Court moved south, that richer patronage was to be found in London than in Edinburgh. Little had changed in this respect since David Wilkie wrote to his father in 1805:

"...this is the place of encouragement for people of our profession, and if we fail here we can never be great anywhere."(74)

Lorimer's opinion of a London base must have been on similar lines - his letter to his sister when he imparts the news that he has found a suitable property at 23 Edwardes Square, Kensington, states:

"I have made an offer of £70 for an old house at Chelsea. It cost me many throes and pangs! ... I like it and think it could be made charming and as it has a room wh. will

make quite a good studio, the house is thrown in as it were, as one can't get a decent studio for less. Of course the financial question makes me rather anxious ... At first it seemed to me quite the wrong thing to go into this expense in the state of her [Mrs. Lorimer's] finances and with my anxiety to take the expense of Kellie off her hands. On the other hand my present way of life is not leading to my making a good income so this solution may help"(75)

He moved to Kensington in the middle of 1890.

CHAPTER THREE : 1891 - 1900

3.1 Into the '90s.

In Chapter Two I discussed how Lorimer's work compared with that of other artists working in London and found that his realistic style fitted into both the conservative and progressive factions of the capital, that is, some of his work was traditional in concept and execution and some was modern. He was conservative in that he favoured the dark tonalities of Dutch seventeenth century art relieved by chiaroscuro effects, especially in portraiture, although in all genres he occasionally used lighter tonalities. This development owed much to the influence of Wm. McTaggart, his experiences in France and, possibly, Whistler in England. His work was also progressive in subject matter - historical and literary subjects were not customary, contemporary scenes being preferred. His domestic scenes reveal his individual vision in their depiction of quiet everyday life in the family circle, all executed in realistic language which does not overburden the canvas with detail.

He had little difficulty in having such pictures hung in the main exhibitions in Victorian London, and, now in his early thirties, had every hope of becoming totally integrated with the artistic establishment of the capital. To this end, in 1890, he took the decision to maintain a London studio and purchased a suitable house in Kensington.

In Chapter Three I will describe how his painterly style develops as it becomes more free, with less definition and thicker brush strokes, with an even greater interest in contre jour effects, and with use of tonal values in restrained colour ranges. This will take place against a background of increased success as a portraitist and as an exhibitor in the Paris Salon.

His first major painting, however, of the 1890s, "The Ordination of Elders in a Scottish Kirk" (plate 32) is the epitome of his Realist/Naturalist style, highly finished, with sensitive play of light on planes and surfaces.

3.2 "The Ordination", and other church paintings.

When in residence in his London house Lorimer frequently attended church services in the great city. His diary and letters record visits to "the Abbey" and comment on various preachers. To what extent Lorimer could be said to be religious, however, is difficult to gauge. What is certain is that the social status into

which he was born in conservative nineteenth century Edinburgh accepted regular church attendance as a normal part of life. His mother's standards in particular were founded on Christian precepts, and it was a customary habit for several members of the family to attend church service at least once on a Sunday, sometimes twice. Certainly Lorimer was a good living, highly respectable and proper man, conforming without demur to the pattern of regular church attendance. No doubt it was these visits, and his artistic inclinations, which fostered his awareness of church architecture. This interest would be deepened as his brother developed his career as an architect, and enriched by their visits abroad together during which they studied major ecclesiastical architecture.

Throughout his life, from his "Rosslyn Chapel" painting onwards, Lorimer produced watercolours and oil paintings of church exteriors and interiors. Exhibition Catalogues reveal titles of untraced works such as "Cathedral of Laon", "Spires and Roofs of Chartres", "Mountain Chapels in Switzerland", and nearer home, "Anster Kirk" and "College Church Tower, St. Andrews - Winter Sunshine". There are illustrations of some others in books, for example in Vol. 4 of the 'Old Watercolour Society's Club' of 1926 - "Lantern Tower of all Hallow's Pavement, York", and several paintings are extant in private collections, such as the interior shown here in plate 33 of "St. Paul's Episcopal Church, Edinburgh".

All these are watercolours, but in 1891 Lorimer exhibited a large oil painting entitled "A Child's Thank-Offering". The scene of a kneeling child, whose mother kneels beside her, proffering a 'thank-offering' to the cleric, is set within a large church, site unknown but recent research suggests that it might be St. Giles Cathedral, Edinburgh. The painting is unlocated, and the sketch illustrated in Blackburn's "New Gallery Notes" of 1891 is our only source of it today. Later, in 1906/7, Lorimer painted another church interior, "Our Lady, Star of the Sea", which will be discussed in Chapter 4.

The same pattern of church attendance as prevailed in Edinburgh occurred in Fife when the family occupied Kellie Castle in the summer months. The nearest church is Carnbee and to this the family walked, or drove in the dog-cart, whenever they were in residence. These regular visits to the little church would have imprinted the seasonal rites and celebrations - all fulfilled by the local landowners and gentry as well as by the country folks of the parish - on to Lorimer's mind. One result of this is seen in what is his most

widely known painting "The Ordination of Elders in a Scottish Kirk" of 1891.

"A Child's Thank-Offering" - and the earlier mentioned watercolours - have much to do with the fabric of church buildings. In the "Thank-Offering" an impressive church of magnificent architectural quality with an elaborately vested cleric and a choir boy of cathedral status are displayed. The "Ordination", by comparison, is set in a small church, and the scene peopled with country folk.

The religious subject matter reminds us of how David Wilkie introduced scenes of private worship to the artistic world in such paintings as "The Cotter's Saturday Night" and "Grace before Meat", and of public worship in the historic "The Preaching of John Knox before the Lords of Congregation, 10 June 1559". Knowledge of these would be part of Lorimer's artistic education, while his visits to France would make him aware of the religious canvases of Realist artists such as Jules Breton. Breton's "The Dedication of a Calvary" of 1858 was inspired by a ceremony he recalled from his childhood and records the installation of a religious monument in a provincial village at which villagers and church officials alike participate, while his "The Great Pilgrimage" of 1868 depicts the annual pilgrimage of the Brittany peasants to receive general absolution. Like the "Ordination" these are deeply religious works which do not, however, depict an incident from the life of Christ or any other biblical personage or incident but record a contemporary scene of great significance to the local populace.

A major point being made in the "Ordination" is that the men who are being blessed by the minister, having been admitted to the service of the church in the rite of the Ordination, are ordinary working men. In the spirit of the Scottish Reformation they do not require special or academic qualifications for their role of 'elder', only a natural piety and the desire to serve their church. In the main, the Church of Scotland eschews pomp, and the ceremony is of the simplest, no elaborate ritual, no embroidered vestments, no props of any kind - only the open Bible in front of the minister.

Much of the success of the painting rests in the faces of the elders, all modelled on men who worked in and around the Kellie estate, faces full of character, honesty and simple unimpassioned earnestness. R.A.M. Stevenson wrote of the painting:

"... its chief quality to me lies in the sympathy with which several marked types of Scottish faces have been seen and rendered."(1)

Again one recalls David Wilkie's innovations in his use of real people, even some of his own family, in his "Pitlessie Fair" of 1804, and French Realist/Naturalist paintings, such as "The Philosophers" of 1869 by Theodule Ribot, which also uses ordinary people as models. The images of classical and romantic heroes were thereby replaced by those of workers and thinkers. Ribot gives added force to the characterisation of his four village elders by placing them in the forefront of the painting; Lorimer likewise brings his group of elders to the foreground plane. Further, to achieve exactly the characterisation he wanted, Lorimer meticulously compiled a series of portrait drawings of carefully chosen local working men over a period of two years. In distinct contrast to them, he chose the head of a scholarly man for the minister, modelled from Sheriff-substitute Russell of Jedburgh, a friend of Professor Lorimer's and a great scholar. The silver-haired forehead and countenance is distinguished by special tenderness and refinement, and the expression on the face of the old man reflects the emotion of the moment, rendered with truth and beauty. Details of the individual models are contained in an informative letter from Lorimer to the Director of the NGS written in 1930. These and relevant incidents regarding the painting of the picture have been well publicised in newspaper and magazine articles over the years. They will not be repeated here except for one item concerning the little girl on the right of the painting. She was a local girl, Jane Kinnear (not Hannah Kinnear as mentioned by Lorimer), and she was allowed off school to pose on the understanding that Lorimer would teach her Latin and French, which he did.

The brilliant little pencil drawings of the various components of the painting are fortunately extant and following Lorimer's death in 1936 were gifted to the NGS. They provide a useful insight into his procedure of compiling the composition.

The composition as a whole is a superb example of Lorimer's apparently simple structure - but it is one which actually conceals a great deal of subtle and complex artistry. The choice of a horizontal accent, for example, is one which induces a feeling of expansiveness and calmness, consistent with the bestowal of the blessing by the minister. The horizontality is checked, however, by the elder's stick and the upright of the pulpit - incidentally one from which the great Scottish Reformationist John Knox preached, now sited in St. Salvador's College, St. Andrews. The centralised arrangement of the figures too is saved from symmetry by a series of checks and balances, acting in counterpoint. As Professor Kemp has

said of it,

"The spatial axis runs into the picture in a gently diagonal direction, defined by the central line of the Bible, and the table-edge slants away from the lower edge of the picture. As a counterweight to the leftward inclination of the axis, the sudden bright accent of the window draws the centre of visual gravity towards the right. At the centre of the series of balances stands the Minister whose head and hands are modelled with total certainty."(2)

The space deliberately left in the foreground between the two elders allows the spectator to be drawn into the picture, the minister thereby blessing the viewer as well as the elders. This identification with the elders receiving the divine Benediction is one of the factors which contributed greatly to the popularity of the painting with clerics and general public alike.

Another technicality which displays Lorimer's masterly touch is the way he describes planes of light and shade in the "Ordination" - the depiction of the minister's raised hands alone rivalling the work of any of his contemporaries. The glow of sunlight coming in through the church window softens the sombre black of the men's clothes and highlights each and every face. The artist's tonal control within the restrained colour range of browns and blacks is to a very high order, and shows how he has benefited from the advice of his French tutor. One notes, for example, the differentiation in tone which distinguishes one black garment from another, never so ably achieved in any of his tonally subdued paintings in the past. While the effectiveness of the scene is not aided by extreme chiaroscuro, as in many of his earlier works, there is nevertheless a clearly marked distribution of light and shade, which, incidentally, contributed greatly to the excellence of the photogravure method by which the painting was later reproduced. In the "Ordination" Lorimer has attained a splendid balance of light and shade, creating a scene of great realism.

The realism of the canvas also owes much to the smoothness and solidity of the paint application, the high degree of finish, and the explicitness of his observation. As one critic said:

"None of the facts of the scene have been idealised. We see all the wrinkles, all the hardness of feature, all the homeliness of Scottish humble life; we are even made to notice that the men's costumes of black Sunday broadcloth are awkward in contour and obtrusively glossy in texture."(3)

In so doing, Lorimer places himself clearly within the Realist tradition, - as Courbet said "The heart of Realism is in the negation

of the ideal". This was a precept enthusiastically followed by the 'Glasgow Boys' and in remembering James Guthrie's "A Highland Funeral" of 1882 one can understand how some critics equated Lorimer's "Ordination" with the work of the Glasgow group of painters which had, in the 1880s, put Scotland in the forefront of British art.

The "Ordination" was exhibited at the RA in 1891 and was immediately purchased by Mr. Emerson Bainbridge of Sheffield, who later became a Member of Parliament, with some stipulation imposed regarding further exhibiting. Very soon arrangements were made by an Edinburgh art firm, Aitken Dott & Son, for the painting to be photogravured by the Swan Electric Company of London, and it was on display in Aitken Dott's premises for some time prior to the work being carried out. In 1893 Lorimer sent it to the Paris Salon where it was accepted for hanging and received considerable acclaim. Exhibitions devoted to a single picture were a popular feature of late Victorian London, and following its success in the Salon, the "Ordination" was displayed at the gallery of Obach & Co. in London. The RSA had to wait until 1899 to see the picture first hand, by which time the photogravured reproduction had enjoyed a wide circulation. The year 1901 saw its final public viewing for many years to come at the Glasgow International Exhibition of that year.

Although out of public sight, the original painting was not forgotten and behind the scenes negotiations were taking place to have it donated to the National Gallery of Scotland. Extant are two letters, one from one of the negotiators, Lady Elgin of Aberdour, Fife, and one from the owner (Mr. Bainbridge's widow, now Mrs. McGrath) making it plain that while she appreciated the rule that the Trustees did not accept works of living artists she would only donate it -

"... on the distinct understanding and guarantee that it should ultimately hang in the National Gallery. I do not object to its being temporarily hung in the SMAA and you may rest assured that if this guarantee is not given, I shall most certainly withdraw the offer."(4)

Apparently the guarantee was given and in 1923 the painting was handed over to the Scottish Modern Arts Association, and ultimately the National Gallery of Scotland where it hangs to this day, still much appreciated by the modern public.

While Lorimer would be delighted at the undoubted success of his painting and the acclaim it received, he does not appear to have had sufficient business acumen to ensure that the financial rewards from

it came his way - apart from the £250 he received for the original sale. No records survive today explaining the anomaly, but it seems that Aitken Dott & Son were the owners of the copyright of the photogravured reproduction. There is some evidence which suggests that following an extended correspondence between the artist and Aitken Dott, some sort of agreement was arrived at giving him some benefit, but proof is unavailable. It is symptomatic of Lorimer's nature, however, and his attitude to his art, that while he had produced a painting which achieved almost as much praise and publicity as he could have hoped for, he possibly was not practical enough to ensure that its continued success gave him greater financial reward in the future.

The "Ordination of Elders in a Scottish Kirk" is, however, his supreme statement. The mood and sanctity of the Ordination ceremony are brilliantly translated into paint in a truly Scottish manner of clarity and truth, making it, as Caw justifiably called it in 1908,

"one of the most national pictures ever painted."(5)

3.3 Drawings.

Preparatory drawings, to Lorimer, were an important part of his expertise as an artist, and it is unfortunate that only a few of them are available to us today - such as the sixteen preparatory sketches for the "Ordination".

They are, of course, simple sketches, but in another gallery in Edinburgh - the Scottish National Portrait Gallery - there are more finished examples of Lorimer's skill in drawing. While the NGS has the "Ordination" - arguably Lorimer's greatest painting - the SNPG have what are probably his best portrait pencil drawings - or the best known to us today. These are three portraits of distinguished men, well known in Scottish circles in the '90s:

Aeneas James George Mackay, Historian, Sheriff of Fife, 1890,

Colonel Sir Alexander Moncrief, KCB, Engineer, 1891,

Sir Arthur Mitchell, KCB, Scottish Commissioner in Lunacy, 1891.

The drawings are of presentation standard, with the features very highly finished. Heavy shading and cross hatching of background assist the modelling, as they provide a foil against which the faces stand out with startling clarity. The shading of features on the white of the paper gives a chiaroscuro effect in the sharp contrast between light and shade, achieving a high degree of plasticity. The portraits are of heads only, all the men view the spectator directly,

their expressions full of individual character, every line drawn with great confidence. As they are similar in style, one only is shown here as an example (plate 34).

Also in the SNPG is a fourth portrait, very different in style. In it there is no background and the full length seated figure is gently shaded, in a more evenly modulated manner. The figure is informally posed, sitting in a very relaxed and typically masculine posture, and is of the artist Wm. Quiller Orchardson (1892) with whom Lorimer was on friendly terms in London. One can imagine him, during a social evening, quickly sketching the figure.

Reference to magazines of the period reveal more of Lorimer's drawings. On several occasions he was commissioned to illustrate articles. One set was commissioned by Philip Gilbert Hamerton, editor of the 'Portfolio', to illustrate an article on Oxford, issued in 1893. In December 1891 Lorimer wrote to his sister:

"I was in London for about a week and was two days down at Oxford to look around, as I am going to do some drawings or etchings for Hamerton's "Portfolio".(6)

The set comprised "Corpus Christi College", "The Deerpark", "Magdalene College" and "Coaching the Eights". The 'Portofolio', printed in London, was the leading art journal of the late nineteenth century, Hamerton being an enthusiast for excellence and for modern methods of reproduction. He experimented with the autotype (or carbon) process of photography, which proved to be rather slow and was abandoned in favour of the quicker Woodbury type by which were reproduced many drawings. Lorimer's illustrations are described as 'drawings in water colour' and were probably reproduced by photo-engraving. They appear to be pencil or ink drawings treated with a colour wash, although they reproduce in black and white. "The Deerpark" is shown in plate 35, as an example of his work in this medium.

3.4 Muted Harmonies.

Keeping in mind the highly finished realism of the "Ordination", it is clear that in some of Lorimer's canvases of succeeding years he veered away from such precision to a softer representation of places and objects which shows him utilizing the technique of values as taught by Carolus-Duran. Here he emphasises form by restrained harmonies of tone, with subdued passages of subtly modulated colour. Again these are paintings of Kellie Castle, the first two to be discussed here being interiors, painted c.1893. They are large canvases and both depict the main entrance hall of the Castle, the

first viewed from the small landing on the staircase. We look back at the open front door through which some white fantail pigeons or doves have entered the house. The title is "Any Port in a Storm".

The subject matter of the birds gaining a haven is attractive, but the most interesting aspect of the painting is its colouring which is of soft greys and browns. The tones are very muted, the harmony of whites and greys - which almost allows the white birds themselves to blend into the pearly-grey of the stone staircase and old walls of the Castle - being relieved only by the warmer colourings of the carpet on the landing which provide a contrast to the three birds venturing on to it. Everything is soft, gently painted, with no high degree of finish. The poor weather outside sheds a gloomy light on to the staircase, there are no beams of sunlight here.

Today the painting is in Kellie Castle hanging on the very wall it depicts, so that one can stand on the landing of the staircase viewing the painting, turn one's head to the left looking down towards the open door, and see the flight of steps reproduced therein.

Standing at the same door and looking back up the staircase towards the landing window, we see a view which is depicted in another painting by Lorimer recently entitled *THE STAIRCASE, KELLIE CASTLE* - for obvious reasons - but Lorimer's given title is unknown (plate 36). In 1987 the painting was in the gallery of the Fine Art Society, Edinburgh, providing the first opportunity to view it for many years. It depicts the same staircase as in his picture "Any Port in a Storm", but from the reverse angle. The paint is applied with the same loose treatment, the individual strokes being clearly seen, and the colours being the same muted shades of pearly grey and beige brightened here by a glint of sunshine coming from the centrally placed window and highlighting the pinks in the landing carpet. The similarities of subject and style suggest that it was painted about the same time as "Any Port in a Storm", c.1893. With perspicacity, the gallery hung *THE STAIRCASE, KELLIE CASTLE* adjacent to a painting of almost the same name, i.e. "The Staircase" by George Paul Chalmers (1875) which may well have influenced Lorimer. Lorimer's scene is figureless, whereas Chalmers' has a male figure descending the stairs, but both depict a centrally placed upwards-looking staircase overlooked by a large window which throws light on the stairs. The painterly technique, however, is very different, illustrating the change in artistic style which had taken place over the years. The Chalmers' style is that of the old Dutch

masters with their dark tones and high chiaroscuro finish, whereas Lorimer's has more in common with modern Dutch and French art.

A third painting in similar tones to the above is an exterior scene. A section of the grey Castle wall comprises the entire picture, the wall punctuated by some windows. From one of the upper windows a few tiny figures of children lean over and throw food to the poultry pecking in the foreground of the scene. The limited extent of the picture is unusual in Lorimer's work, as is the flatness and the 'cut-off' frame. This device suggests the influence of Japanese prints which was proving a stimulus to many artists in the second half of the nineteenth century, particularly on the continent. The colours in the painting are again muted, mainly greys, and a soft light illumines the old stones on the wall with an atmospheric effect rather than a high finish. The work (which I identify as *TURKEYS AND CHILDREN AT KELLIE*) is undated, but all the turkeys and chickens were cleared from the house area by 1896, and there is a suggestion from the Chalmers family that it may be dated 1893.

The final painting in this section is "A Dog and a Mirror" of 1896 (plate 37). I include it here because it again concentrates on a limited colour range, this time of warmer fawns and browns. It is therefore another exercise - beautifully executed - in graduated tones. There is more precision of detail here, however, than in "Any Port in a Storm", the dog being more explicit, for example, than the doves. The dog is Burleigh to which Lorimer was devoted. He brought it from London to Kellie in 1892, and by 1893 was painting it.

"Burlo is looking in great beauty, beautifully feathered about the legs - was working on his portrait today." (7)

Lorimer's work displays the 'feathering' and all the dog's appeal most capably, showing again that he was a splendid painter of animals.

The structure of the painting is simple but striking. The spatial axis is strongly diagonal from lower left to upper right, mainly established by the line of the dog's back but re-inforced by a branch of honesty tucked behind a mirror in the upper centre of the composition - a mirror which stops the eye from travelling right out of the picture and pins the viewer's attention into its depths. For in the mirror Lorimer has given us a portrait of himself, faint but discernible, seen in the process of painting Burleigh, brush in one hand, palette in the other.

Although started in 1893, the painting was not finished for some

time but was eventually exhibited in the RSA of 1896 and was immediately purchased. Mrs. Lorimer reports to her daughter:

"Bobby came in laughing a few nights ago saying that the unexpected always happens. He had a letter in his hand fr. Jack telling that he had sold his Burleigh picture for 100 guineas as he never dreamed of anyone wanting it and had put no price on it. A Mr. Ogilvy of Errol Park, Perthshire, wrote asking if he would sell and the price. JH said yes and by return had a very nice note concluding the purchase. It is so nice that a picture JH painted so utterly to please himself has pleased a stranger so much. I feel rather sad at parting with it, but JH had been already saying that he wanted to paint Burleigh again so I daresay he will and himself too in a better manner. JH must send you a photograph of the picture - it is very nice only he is so much in shadow."(8)

Extant is a photograph of Lorimer with Burleigh (plate 38) and it is interesting to note that the properties in the painting are all there with the exception of the honesty, i.e. the box on which the dog is posed, the mirror on the wall and the same wooden panelling background. All the properties are very nondescript, yet the artist has composed them into a thing of beauty in a clever arrangement.

All these works, then, show Lorimer's adaptability and willingness to experiment with changes of accent, and all illustrating the effects of his study with Carolus-Duran.

3.5 Atmospheric Development.

The paintings of the previous section have shown Lorimer experimenting with muted tones which, with lessening of definition, combine to achieve a softer effect, a sense of the atmospheric envelope which surrounds all objects and things. This was a quality which he was to develop in various paintings at this time, for example in his floral study FRUIT AND FLOWERS (plate 39). The white flowers are, of course, formally recognisable but such is the loosening of detail that it is only where a shaft of light falls on them that they gain a degree of sharpness - and this is achieved by an increase of white paint and thicker brushwork and not by detailed rendering of the petal structure. To the bottom of the painting, in the shadows, the flowers are just haunting echoes of the blossoms above. We have earlier examined another of Lorimer's floral studies, the CHRISTMAS ROSES IN A GLASS VASE of the 1880 period (plate 15), - comparison of the compositions show the difference in technique. Perhaps the influence of Wm. McTaggart can be seen here - he had by this time in his paintings modified colour and form to a considerable degree. The influence of modern French art with which Lorimer had

direct association is also present, although his emphasis on tonal control within a restrained colour range such as we have seen in 3.4 prevented his adoption of the broken touch and prismatic palette of the Impressionists - or of McTaggart's for that matter. In this he stands closer to Whistler and to his less revolutionary contemporaries, such as Walton, Lavery or Orchardson.

Another painting in which Lorimer has dispensed with chiaroscuro and instead concentrates on the luminosity and transparency of flowers giving us an atmospheric sense of their beauty is in his "Lilies" of 1892, sometimes entitled "An Old Scotch Garden" (plate 40). Here there is no lessening of detail, each lily is clear and luminous, and they have a glowing maturity which is highlighted by the dark background of shrubbery and the bulk of Kellie Castle just beyond.

Lorimer's usual clarity of form was considerably modified, however, in his landscape VIEW OF KELLIE CASTLE (plate 41) - one of his most beautiful representations of the Castle and its environs. The tall bulk of the Castle is seen through the foliage of trees and is gently illuminated from the West by the low autumn sun which diffuses the light in a delicate, gentle manner - gone is the sharpness of the chiaroscuro in such as "A Peaceful Art". The leaves of the trees, particularly on the central branches, have an inchoate quality which furthers the atmospheric sense of a golden afternoon in unspoiled countryside, which as a result gives the Castle an air of mystery or enchantment.

The painting is undated and no one today can tell its total history, but it is known to have been in the present owner's family for decades and its acquisition completely lost in time. I venture to date it around the middle of the 1890s, at which time Lorimer was achieving great success with his submissions to the Paris Salon.

3.6 Paris Salon : Exhibition Successes.

The fact that the success of the "Ordination" when shown in the RA did not bring with it accolades from the artistic establishment in London must have been a disappointment to Lorimer. There had been no purchase by the Chantrey Fund and no offer of an Associateship. Although his work never failed to be accepted for hanging in the RA Exhibitions, and frequently 'on the line' at that, there seemed to be some factor which prevented him from gaining the recognition he both deserved and coveted. In reviewing the RA Exhibition of 1893, the famous French critic Ary Renan commented on the pronounced literary tendency in English art and the accent on history and antiquity. He felt that:

"... the painting of real life is proscribed ... There is a Holy Office, an Inquisition, charged with the duty of keeping out the most innocent pictures of manners ... Evidently it is some particular cant, some artificial opinion that keeps your artists from painting life ... Painting of manners only exists among you on the status of illustration; it is turned away at the doorstep of your picture exhibitions ... In my country scenes of real life are much liked at the moment ..." (9)

This was written after Lorimer took the decision to exhibit in the Paris Salon, but the situation it describes must have been obvious to him earlier. The 'scenes of real life', however, described by Ary Renan, were often representations of social disasters, of one kind or another, to which Lorimer never contributed, but fortunately, as another critic tells us:

"... the younger generation has done for the moment with scenes depicting the cruel sufferings of the poor, the horrors of labour, the nauseous incidents of hospital life ..." (10)

Lorimer may therefore have chosen the best possible time to exhibit in Paris as his canvases of quiet family life would fit well into the prevailing reaction to the scenes of social calamity and degradation. This did indeed prove to be so, despite his non-participation in the homage paid to the female nude on which his sister, Hannah, comments:

"Amongst the pictures their size and the prevalence of the nude female - I counted 25 in one picture - are to the casual observer very prominent characteristics, but on closer inspection there is a vast amount of interesting and able work." (11)

Lorimer's success within this 'interesting and able work' was phenomenal in the four years of this decade in which he exhibited at the Salon. Neither in Edinburgh nor London did he attain the honours which the French bestowed on him. This period therefore constitutes the highest point in his career in terms of appreciation from the artistic world, and does indeed include some of his best work. As a result, England wakened up to the fact that it had a splendid artist of great sensitivity in its midst, and magazine articles on Lorimer began to appear. One said:

"If there is one thing more than another which we flatter ourselves is the peculiar property of this generation, it is our instant recognition of talent ... Yet, when a few weeks ago the French Government ... singled him out for peculiar honour ... how many people recognised in Mr. W.H. Lorimer [sic] an exhibitor of many year's standing at our principal galleries and a resident of London?" (12)

and, it continued, the quiet chorus of approval awarded to his works year after year in the home galleries -

"needed a stranger's example to awaken the enthusiastic appreciation now given ungrudgingly by all schools."(13)

The Lorimer family papers are tantalisingly sparse covering this period and there are no letters from the painter himself recording his reaction to either the successes or the adulation of this time. A few letters, however, touch on various incidents. Hannah Lorimer, for example, writes home about the Vernissage. She was studying drawing and sculpting in Paris during the winter of 1891/2 and was there for the opening of the Salons of 1892 to which Lorimer had submitted two canvases, the 1890 portrait of his father (plate 29) and "Berceuse" - the "Lullaby" (plate 28) of 1889. Lorimer was immediately honoured by both his works being hung on the line, in good positions, and Hannah writes to her sister Alice:

"The great interest here in the artistic world has been of course the opening of the two Salons and I was so fortunate as to have tickets for the "Vernissage" alias private view at both. The old salon of course was JH's [the Champs Elysées] and I was proud to go in and father his pictures which look very well and are, you would hear, splendidly hung. Nana will be interested to hear that she is being exhibited in Paris and is greatly admired."(14)

Lorimer himself was not in Paris for the Vernissage, but he did cross later on 24 May when escorting his mother for a holiday. Mrs. Lorimer wrote to British Guiana:

"I can scarcely yet believe that I am going back to Paris after 30 years! It is all very wonderful and to think of seeing my dear son's work shining among the rest and to have him and dear Lorrie [Hannah] take me about. I know dear Pater would have approved of JH sending to the Salon. Lorrie has sent me delightful clippings from French papers which I shall show you when you come."(15)

Even better clippings were to follow. During the time he was in Paris with his mother and sister, Lorimer learned that his painting "Berceuse" had been awarded a medal. This must have set the seal on his mother's holiday and given her great happiness. Her son, too, must have felt immensely gratified that his first foray into the French art world had been so successful and his paintings so greatly appreciated.

The following year, 1893, he sent his "Ordination" and it was well received without being singled out for especial honour. He had experienced some problems getting it for exhibition, and being at Kellie, was obliged to resort to the new-fangled telephone

communication from the nearest village, Arncroach, to stimulate progress. As he wrote to his sister in Paris:

"... my chief news yesterday was that I have been having the 'little instrument' at the Croach pretty busy about my Elders, with result that it left Sheffield yesterday ... the proprietor first wrote it was going to Newcastle, then when I wrote rather stiffly he was off to South of France etc. etc. and left it to his manager, arrangements etc. and I feared I wasn't to get it."(16)

In 1894 Lorimer sent his "Benedicite - Fête de Gran'mère" (plate 2) to the Salon - a painting which was mentioned at the beginning of this thesis as one which epitomises the very essence of Lorimer's work. Evening light comes in gently from the window, and the candle flames, veiled by shades, illumines the set table with its beautiful epergne and on to the children's faces, picking out the bright facial expressions, mainly subdued for the moment while saying grace and in their combined endeavour to please Grandmother on her birthday. The contrasts between light and shade are skilfully achieved, and further, the counterpoint of the yellow light of the candles and the natural light of the dying day seen gleaming at the window is clearly marked, the juxtaposition of which is one of the technical successes of the painting despite the problems the artist experienced in achieving it:

"Have converted the effect at the window into twilight after an awful time over the moonlight."(17)

The piety of the occasion is assisted by the spotless white tablecloth and the food which almost suggests a sacerdotal quality, and we are reminded again that the subject of religion in daily life was part of Scottish artistic tradition having originated with the great Scottish artist David Wilkie. Indeed the thematic undercurrent of religious faith runs through several of Lorimer's works of this period, principally in the "Ordination" to which the "Benedicite" in style and character comes a close second, but also with the Pietà associations of "Lady Chalmers and Son" and the nativity connotation of the "Berceuse".

Lorimer may have been influenced, for "Benedicite", by the Newlyn artist Stanhope A. Forbes' work "Health of the Bride" of 1889 which has a very similar composition of a long table surrounded by guests with a window as backdrop. Forbes staged his scene in a local inn, the artist's friends acting as models, whereas Lorimer's is set in his own habitat, said to have been inspired by a gathering of friends and family after the christening of one of the artist's nephews, James Lorimer Chalmers, known as 'Giacco', when the children

would be taken to the nursery for a separate tea.

The artist has perhaps added a touch of private pathos in the empty chair at the forefront of the painting which may mark the fact that 'grandfather' had only recently left his family. Taking the thought further - might we even venture to relate it to an absent Christ, keeping in mind the religious works of rather unorthodox style being shown in the Paris Salons at this time? The conspicuousness of the empty chair is certainly significant and it is interesting to note that it is absent from the preparatory sketch for the painting owned by the Louvre.

The Lorimer family letters have many references to the execution of the painting, and its development over more than a year can be traced. The first mention is on 28 January 1892:

"His picture of bambini at tea is fairly under weigh and there's a large table permanently in the studio, like the Franklyn in the Prologue, (His table in his hall all way, Stood ready covered all the longe days) with a white cloth and china plates and the epergne with candles burning with little yellow shades and white flowers in the middle. Today we had Maud Christison, a beautiful and winsome little lass and her Mother, yesterday Reggie's charming three year old and tomorrow Flo comes again with Patrick and Ruth. As you may suppose there are a great many little lunches and orgies going on."(18)

But it is another year before one of his nieces writes proudly to her father:

"Uncle Jack is painting me in his picture of all the children at the table saying grace."(19)

while a month later Lorimer himself reports:

"I go back to Edinburgh tomorrow, having got the new ceiling into my picture, which I fancy will look better when I see it in a frame."(20)

Friends' children are still being pressed into service, the tension mounting as Lorimer hopes to send it to the 1893 RA Exhibition:

"...tomorrow Nan and Dolly Grieve are coming to spend the day for pictorial purposes. This morning Flo is to bring her chicks and stay to lunch and day before yesterday we had Lorna and Marion. They were very sweet. Marion had a rather delapidated little 'property' pinafore put on her upon which she enquired, "Is this the man's pinafore? Its very torn." "The man's" picture is hugely improved by the new roof etc. in it. I think it is going to be really beautiful ..." (21)

And Lorimer works on it assiduously to the last minute:

"JH as you may suppose is painting today - a brass sconce lent by the gloomy R.R. is being put to break one of the

bits of space at side of window. We had a sweet Polly in residence for two days and it is put in most successfully. It is strange how adding things in the right place quiets the picture. Babe thinks that in the language of DSM the picture is now "yielding the affecting note". Of course JH still talks of not sending it but I think it will go. The men come to pack it at 8 am and it is a passenger at 10 to London tomorrow."(22)

The painting was accepted for hanging in the RA - shown as "Evening" - and was treated harshly by the critics. The 'Times' critic of 6 May 1893 did not know what to make of it:

"... and it is difficult to interpret Mr. J.H. Lorimer's cleverly painted "Evening" (863) - a tea-party of a dozen solemn-looking children."

The 'World' found it amusing. Lorimer comments:

"It is a curious thing, although so many artists like my RA picture and pick up what is meant, the critics without exception make it the occasion of saying nasty and funny things. The 'World' yesterday had a most ribbald and even indecent criticism written in the Mark Twain style beginning "The most comic picture in the show is Mr. J.H. Lorimer's ..." etc."(23)

And his mother is enraged about an unidentified criticism, probably the 'World's', which she sends to one of her family:

"The enclosed will vex and outrage you as it has done us all. Have the blind bats never heard of a children's party - of a gathering of children not necessarily of the same family. It is too stupid and loathsome ... I feel it awfully for my dear strenuous son and a little for all the kind friends who lent their children So glad you and Louise are to be with JH to cheer him. Of course I don't believe the French with all their nudities would have been so base and insensate. ... If one generous man or woman who has given a few quiet minutes to the picture would write a few words the tide might yet turn."(24)

Such a generous man as Mrs. Lorimer had hoped for did give a few quiet minutes to the painting. He was the Ary Renan quoted earlier, one of the leading art critics of France, who did not have the difficulty of the 'Times' critic in interpreting the painting:

"I had occasion to salute Mr. Lorimer when I criticised the Paris Salon ["Ordination"] where he distinguishes himself from the mediocrity around by the profound conviction of his art. The picture entitled "Evening" is, if I may say so, treated so respectfully that you might imagine you saw the tranquil spectacle through a keyhole. The least exaggeration might have disturbed the meditations that the artist has desired to express. In his accumulated difficulties he, too, has sought to make the play of light artificial; none the less these subsidiary attempts do not damage the untheatrical emotion that he has wished to

arouse. I do not think any one can look on Mr. Lorimer's picture with indifference. It is perhaps the one picture in the whole Academy Exhibition that answers best to the maxim of Ruskin that I read on top of my catalogue, "True art is that in which the hand, the head, and the heart of man go together". It seems to me that religious painting is going through an eclipse in England, as in France. By that I understand painting which conforms to the etiquette of religion - the scene of the Nativity, Magdalens, and so on. For me, Mr. Lorimer's picture spoils all these artificial productions, which contain less real piety than his."(25)

Another Frenchman, M. Besnard, one of the foremost of French painters and impressionists, also appreciated it and wrote in the 'Independance Belge':

"How much I prefer to these two canvases the "Evening" of Mr. Lorimer. Evening effect this too; but how extremely delicate. The scene passes between the walls of a high diningroom, with high wainscots, decorated with panels of old tapestry. The candles are lighted, and their flames, veiled by yellow shades, gently illumine the middle of the table, set out with flowers and grapes. A large window, of which the blinds have not yet been drawn down, admits the blue of the evening. The numerous and well-behaved little children (for we are in a nursery) are saying grace with an attentive air; while their nurses, standing up behind them, are looking on with that discreet and impersonal air which the traditions of service have handed down. I can describe the subject, but how can I explain the harmony of this white envelope? - for the walls, the children's clothes, the veils, the gloves, and the dresses of the nurses are white. How can I tell of the power of this white ensemble, where the blue of the dying day and the yellow light of the candles lightly play? It would be impossible for a simple painting to say more. Mr. John Lorimer is the painter of the picture. I hope my French will reach him, and that he will thus be able to understand the extremely strong sensation he has given me."(26)

M. Besnard's comments give us some idea of the freshness of the original paint, and knowing of his ability as an Impressionist, it is interesting to note that he appreciates Lorimer's technical skill in the intermingling of twilight and candlelight.

When, in the following year, these two Frenchmen saw the same painting in the Paris Salon now entitled "Benedicité - Fête de Gran'mère" (certainly a more original and interpretative title than "Evening") they would immediately greet it as an old friend. Their favourable criticisms may well have been a contributory factor in the decision of the artistic establishment of the Champs Elysées to purchase the painting for their nation - only the third picture from Britain to have been bought by the French Government, the others

being by Whistler and Sargent. It was a very great honour for Lorimer - as one magazine says:

"to all Europe a picture in the Luxembourg is the highest success any painter hopes to attain."(27)

- and provided a remarkable contrast to the manner in which the painting was received by the English press.

Lorimer did not exhibit at the Salon in the following year, 1895, probably because he had been ill in the latter part of 1894. The illness is unspecified, but was perhaps bronchial-based, this being a chronic malady with him, and the same remedy was resorted to as had been prescribed for his father - he was packed off to Algiers to stay with his father's cousins, the Playfairs, over the Christmas and New Year period for some weeks. His sister, Hannah, accompanied him.

The year 1896 saw him again exhibiting at the Salon, the final occasion during the nineties, and the most successful. He sent two canvases: a genre work "Mariage de Convenance" and the full-length portrait of Colonel J. Anstruther Thomson. To what must have been his immense satisfaction, the latter was purchased by the French Government and the former gained a second class medal.

The Colonel's portrait, which has been discussed in Chapter 2, plate 21, was, as we have seen, in Lorimer's ownership, nevertheless politeness demanded application to the sitter for permission to accept the offer. Louise writes:

"We are jubilant this morning. JH says he will write to Mother himself but in case it doesn't come off I had better mention the cause. He has just had a letter from the Directeur des Beaux Arts offering him 3,000 frs. for Col. Anstruther T's portrait. It is splendid and he is much cheered and elevated. He is going off to see Charlie [the Lieutenant Charles Anstruther Thomson] about it, though of course asking their consent is a mere form. Isn't it a mercy the "kind gentleman" didn't sell it to the family for £80!! It is so good its being a specimen of his work of a quite different kind from the other. He has also had a nibble for the Marriage."(28)

Louise is correct in pointing out that it was unusual for any of Lorimer's portraits - his 'bread and butter' work - to attain wide public success. It was particularly gratifying to have the work vindicated in such a manner, following the Colonel's rejection of it.

The family were overjoyed. Mrs. Lorimer writes:

"Our great excitement here has been the purchase by the French Government of JH's portrait of the Colonel. Isn't it just splendid. It has done him a world of good coming just when he was rather down. Louise says there were heaps

of excellent French notices of both his pictures in the Salon but it was the Colonel the ultimate expression of "Le Sport" that they went wild over. Charlie was delighted. JH also wired the Colonel, he also was. I think they like the idea of the Colonel representing 'le sport' in Paris for generations."(29)

"The Globe notice of JH says after telling and describing purchase "This is the second time within two years that the French Govt. has paid this compliment to Mr. Lorimer, a fact which speaks well for the greatness of the reputation which he has already made beyond the Channel. He has a second picture in the Salon which has attracted much favourable assessment from French critics who are enthusiastic about his work.""(30)

The second picture was, of course, the "Mariage de Convenance" (plate 42). When exhibited in London two years previously it was entitled "The Eleventh Hour" and attracted a great deal of favourable attention, even from the critics. Indeed, so great a stir did it make that the Queen expressed a desire to see it.

"Her Majesty the Queen, unknown to the artist had the picture unhung from its place in the Academy and sent down to Windsor for her special inspection a few Sundays ago ..."(31)

Unfortunately it was returned on the Monday, unpurchased.

The great success of "The Eleventh Hour" rests on two factors: its narrative appeal and its accomplished handling of space, light and colour. These are factors which also distinguish the work of Lorimer's friend and fellow Scot in London, Wm. Q. Orchardson. Social comment is inherent in some of Orchardson's work, but less in Lorimer's, yet here it is a definite constituent, and the painting can be seen as a mature development of his earlier canvases "Bad News" and "Farewell". In "The Eleventh Hour" he is putting his finger directly on a facet of social behaviour which frequently gives rise to doubts and worries on the part of the bride, that is, has she made the right choice, and how will she fare when she leaves her beloved home and family? As in much of Orchardson's work, the painting exploits this moment of dramatic and psychological tension. The symbolism of the open window representing freedom, in contrast to the bride's future yoke, would not be lost on Victorian spectators. I have earlier suggested that Lorimer's canvas "Farewell" may have been motivated by the marriage of his younger sister, Alice, in 1878 and her departure with her husband to British Guiana. "The Eleventh Hour" may refer to the same event, representing the epitome of Lorimer's concern for Alice. It may well have been simmering in his mind, on and off, since then - he himself stated in 1894 that "the

scheme was planned years ago".(32)

(The painting certainly cannot be related to the wedding of Lorimer's elder sister, Hannah, who married in 1895 and also left home for British Guiana. Not only was "The Eleventh Hour" first exhibited the year before the nuptials took place but the circumstances of Hannah's marriage were very different from Alice's. She was a well-travelled mature lady of 40, had known her future husband, Mr. Everard im Thurn, a government official, for some years, and had visited British Guiana when she was younger. In addition, Everard must have been a figure of considerable glamour having been an explorer who in December 1884 had conquered the mountain, Roraima, in Guiana, the legendary mountain supposed to have been Sir Walter Raleigh's imperial city of El Dorado and to have inspired Conan Doyle's "Lost World". Hannah's thoughts are more likely to have dwelt on her good fortune than on any hesitancies.)

Motivation for the painting is most likely to rest on the fact that weddings had become a popular subject for genre pictures in the second half of the nineteenth century as a further variant in depictions of respectable lower and upper middle class life. Four canvases, for example, spring to mind: Fildes' "The Village Wedding", Leighton's "Signing the Register", John Bacon's "A Wedding Morning" and Stanhope A. Forbes' "The Health of the Bride" mentioned earlier. All these paintings are imbued with the spirit of happiness suitable to the occasion, however, whereas Lorimer's has a strong element of doubt or sadness in it, more akin to Orchardson's satirical series on the subject of society marriage.

Technically, the painting is distinguished by its formal simplicity, the sense of space enhanced by the relative emptiness of the room - a characteristic of Lorimer's style. The pictorial unity is organised around the bride's figure, where the horizontal and vertical axis meet. The emphasis is on the horizontal, rather than the vertical, and one remembers Lorimer's cry of despair after the bad reviews of "Benedicite":

"I see I will have to do something more safe, commonplace, and less Gothic before I can get into the market."(33)

In the "The Eleventh Hour" he maintains his great awareness of light and shade, the intensity of the light strengthening the emotion in the scene, and the light very deliberately acting as a unifying and synthesising force. Our knowledge of the painting today rests mainly on a black and white photograph so it is impossible to speak categorically about the colour scheme and application of paint. It

is believed, however, to be of restricted tonal values, one critic talks of "the exquisite harmony of fawn and cream"(34) - making it perhaps analogous to the development of style discussed in 3.4 above. Judging from the photograph, however, there is a high finish to the work which makes it more akin to Vermeer than to Israels.

When exhibiting the painting in the Salon in 1896, Lorimer changed the title to "Mariage de Convenance" making the situation depicted explicit. The new title, however, seems to lessen the psychological drama - now we know it is a marriage of convenience and not just last minute doubts. The change also shows a lack of originality in that the new title is too reminiscent of Orchardson's marriage series to be commendable. The point may be made here that Lorimer seems often to have trouble with titles for his paintings. He altered them repeatedly and duplicated them frequently - we have already discussed three "Christmas Roses" for example. And, as in this case, there is often a similarity to titles of other artists which suggests a lack of inventiveness on Lorimer's part.

The showing of "Mariage de Convenance" in Paris was an even greater success than in London, and led to it being awarded a second class medal - the highest category open to foreigners. This was obviously a greater triumph than the earlier award of a third class medal for "Berceuse" and it constituted the second honour within four years. His mother reports:

"June 2nd: The 'Figaro' showed that out of the 41 medailles only one had more votes than JH and one along with him so he is second of the whole. ... He thinks he will go over this time to receive the medal ..." (35)

This he did at the beginning of July and writes briefly of it to his sister:

"I did go over for my medal and was glad I did. It took place in the large square room where the chairs and writing things are. The President and Ministre each made a speech and shook hands with each of the principal medalists. It did not take long. As I am now H.C.[36] it was my only chance, so I was glad I energized. The secretaire seemed pleased by my coming over." (37)

At some point between the Salon of 1896 and the 1900 Exposition Universelle in Paris, the painting must have been sold because it is described in the Catalogue of the Exposition as "Lent by the Publishers of 'Black and White'". On this occasion the painting attracted a further award, a gold medal. Subsequently it was purchased by a Gallery in Philadelphia, U.S.A., and its whereabouts are now unknown.

Lorimer did not exhibit further in the Paris Salons between 1896 and 1900, the reason unknown, but his contributions of the earlier 1890s must by any terms be considered remarkably successful - four of his six submitted canvases having been highly honoured.

3.7 French Art in the 1890s.

The questions then arise: why was Lorimer so successful in Paris? Why did the artists of the French Salons hold his work in such high esteem? In attempting to answer these questions it is necessary to consider the prevailing styles in French art in the last quarter of the nineteenth century and how Lorimer's work equated with them.

There was great variety - the late eighteenth century and all of the nineteenth in France was a period of monumental change in the structure of society, changes which altered attitudes not least in artistic ideas. Thus there was a proliferation of 'movements': Neo-Classic, Romantic, Realist and Naturalist, Impressionist, Symbolist and Post-Impressionist, none of which when it came along either annihilated its predecessor or failed to utilize some of its content.

Artists displayed their work in the official Paris Salon which was originally set up to celebrate the 'high' arts of history and religious painting. In the course of the nineteenth century, however, the 'lower' genres, including landscape, gained increasing prominence. Over the years the Salon establishment was beset with various challenges to its authority, one of which was the famous Salon des Refusés of 1863 which resulted from protests by the artists against jury decisions - the Impressionist Edouard Manet's "Déjeuner sur l'Herbe" was severely criticised at it. It was probably Gustave Courbet who introduced the first direct challenge to the Salon's hegemony by staging an exhibition of his own works in 1855, but it was the Impressionists who together challenged the Salon most pointedly by staging a public exhibition in 1874 which encouraged other competition to develop also from such as the Galerie Georges Petit with whom Lorimer exhibited at least twice.

In 1890 there was a major internal dispute in the Salon and it was rent in two. The 'old' continued to be administered by the 'Société des Artistes Français' with its exhibitions still being held in the Palais de l'Industrie, Champs Elysées, while the 'new' one formed itself into the 'Société Nationale des Beaux-Arts', led by Jean-Louis-Ernest Meissonier, and held its exhibitions from 1891 in

the building erected for the 1889 Paris Exhibition, Champ de Mars. They subsequently competed in huge exhibitions, one on either side of the Seine, clearly developing their own identity. As one review put it:

".. each one has on the whole a well-defined character of its own, the Champs Elysees, although it by no means slights the progressists, remaining the stronghold of the academic and moderate schools. While the Champ de Mars, presided over by M. Puvis de Chavannes [who succeeded Meissonier on his death] represents the march onward, and expansion in every direction ..."(38)

By the time, then, that Lorimer first exhibited in the Salon in 1892, the more avant garde painters of the day had moved their exhibits to the Champ de Mars, leaving the work of the more conservative artists at the Champs Elysées. Lorimer's work being, in the main, traditional therefore fitted in well at the Champs Elysées.

In both Salons the realist style was still much to the fore, although by this time 'Realism' had modified to 'Naturalism'. In his essay "The Realist Tradition", Gabriel Weisberg points out that Realism and Naturalism have a long tradition in literature and the visual arts going back to the seventeenth century, and that the term 'naturalism' was often used interchangeably with 'realism'. He suggests 1870 was "an arbitrary date used to separate Realism from the later variant, Naturalism".(39) (Fritz Novotny, however, writing on German art, suggests an earlier date in the work of Adolf von Menzel (1815-1905), in relation to his paintings of the 1840s and 50s, whom he calls "the Naturalist par excellence". Novotny further says:

"There is in fact no parallel in contemporary France to the extreme naturalism which existed in Germany and culminated in Menzel"(40).)

Weisberg, in his essay, traces the introduction of Realism and Naturalism in France, saying it was the writer and art critic Gabriel Laviron, in a review of the Salon of 1833, who first laid down the concepts that would later be redefined and developed by other art critics such as Théophile Thoré and Jules Antoine Castagnary into what would become known as Realism.

"Laviron called for art to be made available to all the people This could be accomplished if artists recorded only the visible world instead of allegory and literary allusion that were accessible to only a few. On the other hand, he urged artists not to copy slavishly from nature, for "art does not consist simply in fooling the eye, but in rendering the particular character of each thing one wants to represent", and to develop a national art through the careful recording of regional characteristics."(41)

There had, of course, always been realist painters, and Thoré, like Laverin, advised that the work of such artists as Caravaggio, Ribera, Velasquez, Murillo, Chardin, the Dutch and Flemish painters - especially Rembrandt and Vermeer - should be studied and understood before the new art of the mid-nineteenth century could be founded.

In 1857, in his Salon review, Castagnary noted the large number of genre paintings which, he said, was the ideal artistic form, for it could emphasize the factual and at the same time depict groups in which individual action was subordinated to common customs and traditions. Weisberg points out that -

"in 1863 Castagnary coined the term 'naturalism' for this new effort that separated the younger painters from the older generation of Realists represented by Courbet and Francois Bonvin. While the term 'Naturalist' had earlier been used by Laviron to describe or analyse the Realist's pictorial style, Castagnary used it to distinguish the younger painters from both romanticists and classicists. "The naturalist school asserts that art is the expression of life in all its facets, seen from all angles, and its only goal is to reproduce nature, striving to bring it to a maximum of power and intensity..." This new group of Naturalists were not satisfied with reporting what they saw - they sought to reflect reality scientifically - thereby conveying the tactile, visual truth - but also mirroring the inner feelings of an individual and the influence of the milieu on that character."(42)

Weisberg also adds that Castagnary in his "Salons" of 1863, points out that reliance on "truth" as an aesthetic doctrine was advocated by a number of painters during the mid-1860s, among them, James McNeill Whistler, whose early paintings completed in France showed the new Naturalist strain within the Realist tradition. Eventually Whistler gave up this position for that of "pure painting" and "Art for art's sake".(43)

Weisberg also quotes Joris Karl Huysmans from his review of the Salons of 1879 and 1880, where Huysmans singled out for praise the independents (both the Impressionists and those who could be classified as Naturalists) who in 1874 organised their own annual exhibition apart from the Salon. Huysmans disparaged those painters who relied upon past masters in favour of those who succeeded in capturing the light of Paris or the particular region of the country they chose to represent, and he also supported the Naturalist aesthetic that compelled a painter to record every aspect of society. It is interesting to note that he criticized Bastien-Lepage and Norbert Goeneutte for failing to reflect the tempo and diversity of modern life in their works.

By the late 1880s changing tastes, political changes, prosperity, and social contrasts led painters to modify their style. Weisberg points out that it was no longer necessary for them to maintain the delicate relationship between democratizing art for the public and depicting mankind in all types of activity.

"Some Realists continued to paint in regions where the newest stylistic innovations in Paris made little impact ... some Naturalists became even more pointed in their social criticism ... The majority, however, changed their style to utilize decorative ensembles, pastel hues, and fashionable themes ... They no longer wanted to paint life as it was. The suffering and misery around them, though no less prevalent, ... did not appeal to buyers. Art was supposed to be pleasurable. Social reform, as a purpose for art, therefore gave way to elegance. Pictures were no longer intended to educate the masses, and, however much they may proclaim otherwise, artists again sought to associate themselves with the wealthy of society."(44)

The move away from the harder conditions of life can be seen in the work of the Realist painter Jules Breton (1827-1906), for example. He was still exhibiting in the '90s, but had modified his earlier portraits of strenuous labour in order to create images with a gentler orientation, even though he maintained a common theme. Weisberg shows that his shift from Realism towards a poetic Naturalism was evident in such works as "The Shepherd's Star" exhibited in 1888, the figure of a girl posed in a heroic manner against a tranquil landscape, assured and unweary; and the landscape "Juin" shown 1893, is described as "charming" by a critic. One can imagine that Lorimer's three genre paintings submitted in the 1890s would be compatible with such an atmosphere. "Mariage de Convenance", "Berceuse" and "Benedicite" all display scenes of social realism, but do not reflect domestic hardship, poverty or child neglect. Their milieu is one of middle class comfort and quiet charm - this was the subject matter which the establishment of the Old Salon, and the spectators, wanted and applauded.

The comments of the French art critics quoted here who lived contemporaneously with the evolvement of Realism into Naturalism deal mainly with the importance of subject matter, although they also advise and note a greater inclination to mirror the subjects' feelings and to record environment and local influences. The English artist, George Clausen, in 1888 also noted, in the art of Jules Bastien-Lepage - one of the most successful naturalist painters of his day - a deep interest in his subjects, which were yet rendered in an objective manner:

"Of the many interesting characteristics of Lepage's work, perhaps the most remarkable is his sympathetic intimacy with his subject, ... all his personages are placed before us in the most satisfying completeness, without the appearance of artifice, but as they live, and without comment, as far as is possible on the author's part. And it is in this loving, yet impartial representation that I think Lepage stands on new ground. Millet tells us his view of life, Lepage does not."(45)

The work of John Henry Lorimer can also be said to have this quality of objectivity. There is always warm feeling, but he presents the subjects impartially, his own voice does not intrude. In "Mariage de Convenance", for example, he presents the uncertainty of the bride, but makes no moral indictment, and this psychological apprehension in the picture - in addition to the undoubted painterly qualities - might well have been a contributory factor in its gaining, not one, but two medals, in the Paris exhibitions.

In recent years, writing on the characteristics of naturalism, art critics of the 1980s also acknowledge the importance of choice of subject, and sympathetic rapport with subjects or objects, but also stress the importance of technique, especially in the works of Bastien-Lepage, as we shall see later. Lorimer's technique in his Salon paintings was more traditional than, for example, Bastien-Lepage's, "Berceuse" and "Benedicite" owing much to the clarity of Dutch realist art, which is perhaps also why they appealed to Salon spectators. At the same time, however, Salon spectators loved Bastien-Lepage's "Les Foins" which Lorimer saw when it was exhibited in the 1886 Salon. He much admired it also, and there is the possibility that it had some influence on his future style.

There were, of course, other stylistic innovations being advanced in Paris in the last quarter of the nineteenth century, notably Impressionism and Post Impressionism. Lorimer, however, seems to have had no interest in the latter, and little in the former. His only comments on Impressionism are pejorative, although he did somewhat amend his opinion later, as we have seen. He always looked closely at contemporary works, and his adoption of a looser style, a greater luminosity and an awareness of atmospheric effects can perhaps be partially attributed to his close perusal of Impressionist techniques, which, by the 1890s, were no longer scandalous to either the viewing public or the artistic establishment.

A further aspect of Lorimer's work which had relevance to the works in the Salons in the 1890s was the religious content.

"Berceuse", "Benedicité", and, of course, the "Ordination" accorded with a resurgence of religious art which occurred in the Salons at that time, although Lorimer's religiosity was entirely conventional unlike the new representations. The Saxon, Fritz von Udhe, had inspired the revival, the canvases being distinguished by their eccentricity, for example depicting a mixture of some figures in modern dress and some in Biblical attire. In 1893 the trend continued, the fashion being roundly criticised by critics one of whom charges the French with having no "genuine beatific feeling", but with merely liking novelty - "religiosity a la mode".(46)

In no sense does Lorimer's "Ordination" (submitted 1893) fit into this category. His subject is of every-day life - a sincere representation of a village scene in the realist/naturalist tradition. (I have, however, speculated earlier about the empty chair in the "Benedicité".) Fortunately his "Ordination" was exhibited in the more conventional Champ Elysées, as were the "Berceuse" and "Benedicité". The Champ Elysées Salon too, however, had its 'von Udhe's', but it was the "Benedicité" which was purchased for the Luxemburg, and the "Berceuse" which was medalled, suggesting that the majority of the establishment preferred a more conventional religious content.

Portraits were less affected than other genres by the vagaries of stylistic changes and were frequently submitted more for fashionable exposure or the sitter's eminence than for artistic ability - although that was not absent. But what differentiated many portraits of the second half of the nineteenth century from their predecessors was the subtle change to increasing informality, and the attempt to respond to the new concern with psychology - to capture the personality of the sitter and his or her state of mind. Lorimer, trained in the Scottish tradition of character-revealing portraiture in relaxed and natural poses, fitted in well with this trend as shown in his two portraits submitted in the 1890s, his father's and Colonel Anstruther Thomson's, which might account for their success, particularly of the Colonel's. The portrait of Professor Lorimer in his professorial robes reveals the studious, gentle and affectionate nature of the man, informally posed with his little dog, while the Colonel's portrays a very different character - that of a confident sportsman, a man accustomed to leadership and success. The French were delighted with the aristocratic appearance and assurance of the huntsman, and this successful rendering of character certainly caught the imagination of the Salon spectators, and possibly made the

portrait the success it was - a "portrait a sensation".

Portraits, of course, were submitted to the Salons in their hundreds - in 1891 Carolus-Duran had no fewer than ten hung (although in the Champ de Mars) - so Lorimer was in competition with many other fine portraitists of many nationalities. The fact that he was the first Scottish artist to have a painting purchased (1894) by the French Government from all the choice in the Salons is too little appreciated. When one recalls that the Salons displayed an immense range of talent with more than 3,000 exhibits in each one, it says a great deal for the quality of his work in all respects that his pictures were purchased and singled out for medals, especially the "Berceuse" being medalled on his first submission.

A further point helps to account for his success: the fact that French art was going through a difficult period according to the critics, one of whom called it "a decomposing process", "un melange". The principal outward indications of this were the split in the Salon and the great difference in the nature of the work being exhibited in the Champ de Mars. This disarray therefore allowed scope for foreign talent to intervene and make headway amongst indigenous contributors. As one critic commented:

"Every year the contingent of foreigners is greater. This year [1894] there is an immigration en masse of British, American, Scandinavian, Dutch, Germanic, Slavic, Italian and Spanish artists in all genres"

and he made the point that:

"Not only is the foreign element conspicuous in a very marked degree, but the influence of certain foreign painters upon their French confreres is unmistakable. I wonder how many pictures, for instance, have appeared at the Salons of the last few years ... which would never have been painted but for a certain famous canvas which Von Ude sent from Germany some years ago?" (47)

Admittedly such influences have frequently taken place over the years. One immediately thinks of Wilkie, and the many English painters like Bonington and Constable whose influence on French landscapists was considerable. But the same situation applied in reverse, Bastien-Lepage greatly influenced the 'Glasgow Boys', for example.

In the Champ de Mars, the Symbolists were holding sway. Their work had such a different theoretical base that it was not surprising that they had to seek freedom from the conventional establishment in the Champs Elysées who would not be in sympathy with their points of view. Whereas the Realist/Naturalist aesthetic was firmly linked to

contemporary life, the Symbolists saw art as a world of its own, not belonging to the everyday world, rejecting all moral and social intent, and drawing on aspects which were insecure and unknown. As one writer said:

"The transmission of the mystical, the rationally unfathomable and the subjective was the most important characteristic of this movement."(48)

While symbolic composition is as old as art itself, the sudden appearance of this modern version in the last decade or so of the nineteenth century was revolutionary. It abandoned totally the Realist/Naturalist concern for society - its ideal was of the artist who turns away from his times and contemporaries, such as the writer Mallarmé, and the artist Gustave Moreau (1826-98) who had, by the 1890s, retreated at least psychologically from the artistic scene, and it is no surprise that the establishment of the Old Salon found their aesthetic difficult to take.

Symbolism in painting varied greatly in terms of form, stemming as it did from Old Masters of the Renaissance, the Mannerist period and Baroque artists like Blake and Fuesli, some of the Pre-Raphaelites and the Nazarenes. Verlaine's comments on Symbolism do indeed seem to apply:

"There are as many different Symbolists as the number of Symbols! But what binds them together is their choice of themes and the attempt to form new mythical interpretations from elements of the Antique, Far Eastern and Christian mythologies."(49)

Gustave Moreau, for example, fell under the spell of fourteenth and fifteenth century painting and wove together on his canvases threads of Greek myth, the Eastern religions and Christianity to form new meanings. Pierre Puvis de Chavannes was the artist who came closest to capturing the essence of Moreau's revolutionary paintings. He reached back to Classical Masters, and populated his landscapes with antique memorials and set figures arranged in harmonious groups amongst the gently sloping hills and trees. Many of his works appeared in the Champ de Mars in the 1890s, principally mural works for public buildings such as the "Été" of 1892 and the pendant for it "L'Hiver" of 1893 designed for the new Hôtel de Ville. Symbolist works sought a synthesis of poetry, music, movement and theatrical effect, and these were evident in Puvis's compositions of stately classical figures, moving slowly to spiritual music. The tones of his works were extremely contained, the colour spectrum being composed of fine gradations of pastel colours giving an almost

monochromatic general effect. Other artists explored different themes. Odilon Redon's work, for example, is remembered for its fantastic subjects - plants with human heads, phantoms and figments from nightmares. Such paths by the end of the century led to Surrealism as a 'movement' in its own right.

There is nothing in Lorimer's work at this time which remotely resembles the aesthetic of the Symbolists. In a letter written in the next decade [1903], however, he expresses a desire to exhibit in the New Salon:

"... in many ways I should have much preferred to send to the New Salon, as I am far more interested in the work of the men who show there and the Salon officiel is such a huge grumble, also I think I might have been elected an associe at the New Salon, but after carefully considering it I thought as I had been so well treated at the old ... that the surest way of giving no offence and the most gentlemanly thing to do was to send there once again at any rate."(50)

and later:

"I wish my two portraits had been in the New Salon as I intended ... Certainly the New Salon for painting is a great deal more interesting and higher class, and better arranged."(51)

When we come to examine his work of the 1900s, we shall see that some Symbolist qualities are apparent in it, showing the effects of his constant exposure to French art, so he may have been as successful there as he had been in the Old Salon.

3.8 'Contre Jour' Canvases.

As we have seen, to Lorimer light was intriguing, it transformed and it revealed, and above all, it challenged him. One can imagine him sitting of an evening in the huge drawing room at Kellie watching the various light sources illuminating the scene before him. He would ponder the bright glow from the fire, the main light source of

candles beneath their little shades, and often the light of the moon streaming in through the windows. Could he do justice in paint, he would wonder, to the effects he saw around him.

Over the years he had used light continually as an intensifying force in his painting. In his earlier interiors such as "Christmas Roses", "Jeannie Gray" and "A Peaceful Art" the chiaroscuro was strong and single sourced. Later the "Ordination" had at least two light sources, as had "Benedicite" and we recall his struggles to accurately render the moonlight effects therein. In a canvas of 1897, he masters the difficulties more competently. Entitled "The Birthday Party" (plate 43) it depicts a little girl entering a darkened room to look at her birthday cake. The moonlight is the strongest source of illumination, filtering into the room and reflecting from the polished floor. Intermingling with it is light from the candles, including one held in the girl's hand, light from the string of lanterns strung high across the window magically shining from above, and also light from the gleam of the fire outwith the picture to the right.

The scene is again set in a charming Kellie room, known as the Earl's room, the ceiling of which, as in the following painting to be discussed, features the laurel wreath motif framing the much loved winged angel of the seventeenth century. The steep coving of the white ceiling provides a splendid medium for deflection of the lights.

The depiction of the light sources is the most successful part of this painting, the subject itself being rather difficult to read.

A moonlit evening is surely late for a child's party, although perhaps it has already taken place - the strewn flowers on the floor suggest that little fingers have already been wreaking havoc. On the other hand, the cake does not appear to have been cut and the candles are lit in preparation. Presumably she has just lit them, and now stands surveying her handiwork.

Lorimer himself perhaps felt uncertain about it, as the painting appears not to have been exhibited, and it is known that he did not complete the child's figure till 1917 when he enlisted the aid of a Chalmers grand-niece to model for him.

More successful in concept is "A Dance" or "Spring Moonlight" (plate 44). This is one of Lorimer's most characteristic paintings: the large sparsely-furnished room at Kellie, the long white dresses of the ladies, and again the enchanting contre jour effects of the various light sources in interplay. The scene is simple; two ladies

in their evening finery are enjoying a pre-dinner interlude, the one playing the piano, and the other circling to the music with her baby in her arms. A nurse stands in attendance at the door, ready to take the babe off to bed.

The intermingling of the light sources is very well handled. Gentle illumination comes from the candles on a little table in the centre of the room, the light protected and spread by the little shades, giving a yellow tone to the dancer's filmy white dress where it touches it as she glides by, and also to the polished floorboards. Equally gentle and luminous is the light from the evening sky. The moon (just out of our sight) is highlighting the clouds and sending its pale blue beam shining into the room, in so doing casting the shadow of the window's astragals on to the polished floor. This device of displaying the effect of moonlight on a floor in a gridiron design is seen in a painting by Millais "The Eve of St. Agnes" of 1862-3 which Lorimer might have known, and he would also know of the design from such Dutch painters as de Hooch. Here he uses it for the first time but it is to become a part of many Lorimer compositions in the future.

There is only one brief reference in the family letters to "The Birthday Party" but much is said of "Spring Moonlight". The first reference of January 1897 reveals that the idea for the subject came to the artist when on a portrait commission, painting Sir Graham Montgomery at Stobo Castle in Scotland. Apparently the artist was so enthusiastic about it that he set off immediately for Kellie where he spent a week amidst the winter snows laying down the essential design. Then he departed for London, taking the canvas with him. His mother reports:

"JH went to London 2pm Frid. ... He hopes to get a good model for his picture to work tremendously at it and then to take it to Kellie for moonlight about March 12th ... R. thinks JH has his picture beautifully laid down. He is using the ceiling of the Earl's bedroom this time but the dining room windows. The time is awfully short but we must hope for the best."(52)

He had high hopes, then, of finishing the work in time for the RA Exhibition of that year, which meant it had to be submitted by March 19th. This, for Lorimer, was a very short time for completion of a painting, especially as he was extremely busy on several portrait commissions concurrently. He did, however, achieve it, as his mother reports in April from Kellie:

"You will be rejoiced to hear that JH did send in his picture. When Bob saw it in London with only 5 days left

he took the view it was absolutely impossible and said so. This and the model saying Marcus Stone and others said they wd. never forgive Mr. Lorimer if he hadn't a fine picture this year, put JH on his mettle and achieved was the glorious work. I thought it all but impossible.... Adamson was quite eloquent about Jock being up whole nights and that Willie Wheeler passing to his work soon after five in the morning still saw the light and said to him "does Mr. John never go to his bed at all?"(53)

and later she writes:

"JH's pictures are both on the line and much liked even he admits so we are very happy about it."(54)

But Lorimer's opinion expressed to his sister was typical of his self-denigrating nature:

"If I had had another month I think it wd. have been good."(55)

It made the deadline, then, for the RA of 1897 where it was exhibited as "A Dance", but it varied its title over the years, eventually becoming "The Spring Moonlight" by which it is known today. At the posthumous sale of his work in 1937 it was purchased by the Kirkcaldy Art Gallery where it still hangs. The Witt Library of the Courtauld has illustrations of two preparatory sketches for this work.

Perhaps Lorimer's most successful painting incorporating contre jour techniques is "The White Lady" (plate 45) which may have been executed about this time. It is unlocated today, so we are dependant on descriptions of it. The painting is large 78" x 48", suggesting an ambitious project. The first we hear of it is in 1904 when it was sent - at the insistence of J. Macwhirter who had come from London to try to gather together a good Scottish representation - to the St. Louis International Exhibition in the USA. Lorimer's own description of "The White Lady" is given with his submission to the Exhibition and both it and an illustration are printed in the Royal Commission's book of The British Section of the Exhibition - the only illustration we have of it. In 1906 it was exhibited at the Paris Salon, and the following year in the RSA. The 'Scotsman' critic of 5 Feb. 1907 gives us a very clear insight into it:

"Mr. J.H. Lorimer's large picture called "The Chatelaine's Casket" (275) was exhibited last year in Paris, under the more descriptive title of "The White Lady". It tells the story of a sweet ghostly visitant in bridal attire, who enters a lofty wainscotted apartment of an old mansion and startles two ladies seated by the fire. The accessories are all well attuned to the theme. The chamber is in luminous shadow. There is a pretty glint of blue moonlight

through the window at the back, the firelight glow is cleverly reflected on the figures of the ladies and on the floor and generally the picture has an air of refinement appropriate to the appearance of so aristocratic a ghost. The throb of the firelight is a specially good piece of painting."

Mrs. Lorimer too stresses the artist's interest in the differing light effects:

"The subtle effects of all the different lights are wonderful, the firelight on the girls, the blue moonlight at end window with snow on ledges and on boughs beyond - reflections of window on floor - candlelight on flowers all bravely tenderly tackled and successfully achieved, a lovely picture."(56)

The moonlight, it should be added, is again casting the shadow of the window's astragals on to the floor, making a gridiron design.

A word may be said about the ghost in the painting. Lorimer's description suggests that the jewels belonged to the ghostly visitant who was "formerly related to the house", a reading re-inforced by the title "Chatelaine's Casket". There is no known legend of such a ghost at Kellie, however, consequently the subject may have been conceived entirely in his mind, giving a touch - very unusual for him - of Victorian melodrama.

These paintings constitute the height of Lorimer's interest in depicting contrasting light effects, although later canvases of the 1900s will continue to display his delight in attempting to interpret on canvas the myriad different lighting effects to be observed in the environs of Kellie, both inside and outside the Castle.

They are, of course, technically akin to the paintings discussed in 3.4. The softness of the twilight creates a special atmospheric sense of intimacy which is quite absent from more highly finished paintings. The technical components, then, of restrained harmonies of tone, thicker brush strokes, the relaxing of definition and a wealth of contre jour effects show how Lorimer was subtly affected by the modern styles with which he had been in close contact in France. These techniques may also have been his personal reaction to photography which at that time was generally unable to depict the differing densities of various lighting effects in one study.

3.9 Portraits of the 1890s.

Lorimer's genre work was, of course, interspersed with portrait commissions which came his way in increased numbers, probably due to having, and certainly facilitated by, his London studio. During the

period 1891 - 1900 he painted at least 43 oil portraits, all commissioned except three, of which 22 were exhibited at least once. These figures constitute an increase in output over the 1880s of almost fifty per cent - and do not include portrait drawings such as we have seen in 3.2. The commissions, many of them presentation portraits, include prominent people from all walks of life such as a Mayor of Bournemouth, a Town Clerk of Nottingham, a Lord Chancellor of Ireland, church dignitaries, medical doctors, ladies, children and some aristocrats such as the Duke of Montrose.

Unfortunately most of these portraits are untraced, only 11 having been either located or illustrations of them found. Of these 11, three have been discussed earlier, i.e. those of Colonel Anstruther Thomson, Sir Joseph Lister and Louise Lorimer; one has been located but not yet photographed, i.e. Rev. Dr. Hatley Waddell (Kelvingrove Art Gallery, Glasgow); and one - the large portrait of Mrs. Salvesen and her children - will be considered in 3.10. The remaining six can be discussed here as representative of Lorimer's work during this period, the most important of which in interest terms is his self portrait (plate 1). It is probably the earliest of this group although the date is unknown and debatable. No records exist of the portrait and the barest reference, possibly, to it was given in Mrs. Lorimer's letter of 1896 quoted on page 81 where she mentions that Lorimer may paint the dog Burleigh again "and himself too in a better manner", the implication being that he had not yet done so.

The only trouble with this dating - 1896 or after - is that Lorimer would have been aged 40 in August 1896, and the image in the painting looks, to my mind, rather younger. Comparison of the portrait, however, with the Lorimer photograph (plate 38) which was undoubtedly taken between 1893 and 1896, reveals so many similarities that one is forced to the conclusion that the portrait was executed fairly contemporaneously. So either the suggested date of 1896+ is incorrect or Lorimer has depicted himself in the most favourable terms with youth on his side - which is perhaps understandable.

The style is in accordance with a dating of c.1896 as it is again looser, individual brushstrokes being clearly visible in the face and elsewhere. The head is highly finished - although the lower part of the portrait is incomplete and the background scrambled in. It nevertheless makes a dramatic impact on the viewer, achieved mainly by the full frontal pose of the head, the gaze straight and direct although not quite into the viewer's eyes, and the expression serious.

The frontal pose is unusual in Lorimer's work. The occasions on which he has previously adopted it have been in family portraits, with only two known exceptions in portrait commissions. It has been used primarily when he was painting to please himself, unshackled by the constraints of sitters' demands. It is a pose which allows greater interpretation of facial expression although not necessarily correct character, physiognomy having been proved to be an inexact science. But any self-portrait is of importance in that it is revealing of how the artist sees himself, both by means of expression given and character suggested. Here the iconic pose of the head and the direct and serious gaze give a dramatic and intense expression to the face, suggesting a forceful character behind the handsome facade. There is even a touch of aggression there. These qualities did indeed exist in Lorimer's character and are, I think, rightly indicated by the expression in the portrait. What is not shown are the qualities most frequently presented to his fellow man and for which he is perhaps most remembered - his gentle, quiet and sensitive personality and his lack of self-aggrandisement. But perhaps the eyes, in falling short of full contact with the viewer, indicate something of these.

The portrait does not seem to have been exhibited and its provenance is unrecorded but it appears to have remained in the Lorimer family and today hangs in the drawing room at Kellie Castle, unfortunately hung very high on the wall, above a doorway, where it is not seen to advantage.

The next two portraits which I wish to discuss are typical of Lorimer's style in executing portrait commissions. There was frequently great discussion with the sitters and their families as to which outfit would be worn, but it seems to have been up to Lorimer to choose or advise on pose, depending on the degree of formality required by the sitter or commissioner. In the two portraits here, both gentlemen are depicted in conventional manner, both seated, full length, posed facing right, arms resting on the arms of their chairs with hands well displayed. The one, Sir Graham Montgomery of Stobo Castle, Peeblesshire, has a serious expression, while the other, Lyon Playfair, 1st Baron Playfair of St. Andrews, is smiling in a benevolent manner.

Sir Graham's was a presentation portrait. He is depicted sitting at a table in a room, having in front of him some papers, amongst which are his commission, with 'seal depending', as Lieutenant General of the Royal Company of Archers. On the panelling

to the left is displayed his coat of arms. Size of portrait, of course, was determined by ability to pay, and in this case money was not scarce. Mrs. Lorimer says:

"One of the Secretaries told JH they limited the subscriptions to £5.5/- else they could have got any amount of money. It is most consoling that a man like Sir G.M., quiet, not very able, and who can't make a speech or do anything brilliant, by sheer force of goodness and gentleness in a fine position shd. evoke such enthusiasm."(57)

(Whether or not he could make a speech or do anything brilliant Sir Graham had been an MP for 28 years, in the course of which he had held important office, such as Scottish Lord of the Treasury.)

The chosen canvas was large, 96" x 54", and must have impressed by sheer size alone. For it, Lorimer received 400 guineas and 200 guineas for a further two replicas which were half-length size. Neither the portrait nor the replicas have yet been traced and our knowledge of the portrait's appearance comes only from illustrations in two magazines: 'The Art Journal' of 1898, and 'The Pall Mall Magazine Pictures' of 1897-1901. The portrait must have been highly finished, in sharply realistic terms, as Mrs. Lorimer comments on a bad report of it in the 'Scotsman' where the critic

"praises it in all sorts of ways and ends up by saying it wants an artistic thread and is like a glorified photograph"(58)

Sir Graham is depicted in morning dress, and in a letter Mrs. Lorimer tells her daughter that it might have been different:

"I have just interviewed the Duchess of Buckingham now married to Lord Egerton of Tatton - daughter of Sir Graham Montgomery. She has gone up to the Studio to give her opinion as to the pose of his portrait and is as much disappointed as JH that her father is not to be done in a charming dark green archer's coat with gold but in ordinary morning dress. She says her Mother who is dead always wanted Sir G. painted so. It is the subscribers who wish him as they are used to see him. The Duchess said "but he's to have one for himself - can't that be done in the green coat?" I said I feared not as that wd. be painting another picture, not a replica."(59)

Lorimer himself, at Stobo Castle, had his usual problems:

"I wish I was back in Edinburgh. I get so horridly anxious painting old Sir G. He has had his liver turned up over the burning of Stobo Mill and sits brooding over it, and continually reverting to it, and not sleeping, and my picture gets blamed. .. Ramsay Smith, the writer from Peebles, was up today and seemed very pleased - one good thing."(60)

But finally it was finished, as were the replicas the following year, and his mother was able to report:

"JH returned very pallid on Thurs. night. He had been working from 9 till 7 daily - went to Peebles to see the pictures right placed - by so doing greatly pleased the Secretaries of Committees etc. ... For once the 'Scotsman' has had to report well of JH. I suppose they couldn't but give Lord Watson's speech."(61)

Lyon Playfair was a relative of the Lorimers and from a letter of Mrs. Lorimer we learn that the artist may well have sought the commission to paint him, probably having heard a rumour that a portrait was desired.

"I am greatly interested about Lyon. I certainly think JH should not miss painting the peer of the family and he such a queer characteristic and on the whole friendly soul. I think JH might well write a nice note expressing his desire to paint Lyon and willingness to do it for £150. I think in his robes and with St. A. JH might make a capital portrait. I shall be truly pleased to hear it is to be ..."(62)

Writing to another Playfair relative, Sir Lambert Playfair, JH comments:

"You will be interested to hear that my latest order is to do a portrait of Lord Playfair. He and Lady Playfair came here about it a fortnight ago, and it is all settled - except the burning question of dress. I wanted to do him in peers robes with an old engraving of St. Andrews hanging up in the background, and Lady Playfair was all for this at first. Now this has been voted against in family conclave, as being apt to be remarked on as pretentious and he thought of a red LLD gown. Personally I don't approve of this as he has so much passed this distinction, and lean to plain clothes with a lot of blue books around. Dr. Williams' idea today was evening dress with his orders on. I wonder what you think. I am very pleased to do the portrait."(63)

In the event it appears that Dr. Williams' idea prevailed, and Lorimer received £250 for the work. It does not seem to have progressed smoothly, however. The above discussions took place in March 1895, but by May 1896 no sittings had taken place. In September 1896, Mrs. Lorimer reports to her daughter:

"Lyons much approve the second portrait and it is far on."(64)

suggesting that a first portrait did not meet with approval. By this time the Baron was in his very late 70s and time was running out. In June 1897, Lorimer received a telegram to go and complete the portrait -

"... and as Lyon has been ill and is so old he thought he must have those sittings when he could."(65)

Finally completed, the portrait was hung in the RSA of 1898, the Baron dying in May of the same year. Today it hangs in St. Salvator's Hall of St. Andrews University.

Comparison of these two portraits makes the point that an artist will use more than facial expression to reveal the sitter's character. In both the Montgomery and Playfair portraits, Lorimer has re-inforced facial expression with body expression, that is, Sir Graham is sitting very straight in his chair, suggesting an uprightness of character and sobriety of outlook which accords well with his serious expression. He looks like a quiet, country gentleman with great natural dignity who is very much an introvert. Baron Playfair, by contrast, is much more relaxed. There is nothing stiff about his posture, he is leaning back comfortably in his chair, utterly at ease, his chest with its honours held before him and the smile on his face of a successful man, confident in his social skills and personal ability. Baron Playfair was a Professor at Edinburgh University and subsequently an MP for 17 years for the Universities of Edinburgh and St. Andrews. Lorimer has reflected his confident geniality with great skill and sympathy.

Both these portraits remind one of Lorimer's own words as quoted from a letter in a magazine article:

"In portraiture I feel that the artist ought, as it were, to retire behind the canvas and leave us the image and impression of what the sitter is like - the more true and naive, the better. It is not true to say that this principle will degenerate into the photograph. All the qualities involved in the paint, "style", selection, and so on, will still come in."(66)

The final two portraits to be discussed in this section are totally different in all respects, both from the two discussed above and from each other. Both were commissions from the one family, the Munro Fergusons, and were for their collection. The Munro Fergusons were neighbours of the Lorimers in Fife, and were great landowners. Mr. Ronald C.M. Munro Ferguson was an MP, later Lord Novar, and the portrait was to concentrate on his great interest in forestry. Lorimer writes:

"I am hard at work with a small size full length portrait of Mr. Munro Ferguson in his kilt holding a bill hook in his hand to symbolise his prowess as a forester and as President of the Foresters Socy. He comes over from and has lunch with us and is very pleasant company."(67)

The portrait (plate 46) has all the hallmarks of having been composed to reflect the sitter's interests - the bill hook being the central dominant feature - and also has Lorimer's personal touch in

the addition of the two little dogs at the sitter's feet which form an integral part of the spatial arrangement of the composition. The stance of the figure - a fresh-faced country gentleman - is not unlike that of 'Le Sport' being tall and upright, also facing left but in this case more centrally placed. Again the stance is reminiscent of the Wilkie portrait already mentioned in connection with 'Le Sport' of "Augustus, Duke of Sussex" - tall and upright with the left leg thrust forward, as in 'Le Sport' too. The Munro Ferguson portrait further echoes the Wilkie in that the figure also has a stick as 'prop' and a companion dog looking up at its master in a devoted manner. The background to the figure, like that in 'Le Sport', is a great neutral-coloured curtain and it completes the tawny brown colour scheme of the painting. Here again Lorimer is obviously painting a picture which he has enjoyed composing, and one can imagine him recalling how successful his 'Le Sport' had been and drawing on that experience for a new version.

The second portrait for the same family is very different. It is of Miss Valentine Munro Ferguson and was executed posthumously. She was sister to Mr. Ronald and she died Sept. 1897, aged c.35 years. It is believed that the portrait was painted within a few months of her death for her brother, and while there is no inherited knowledge as to the circumstances of the commission it is known that Lorimer knew the lady personally. Therefore although he may have worked from photographs he did have the benefit of personal acquaintance.

The emphasis in this portrait is less on the lady herself and her character as on her setting. She is seated at the extreme left of the picture playing a grand piano, the piano centrally positioned, while her figure is balanced on the extreme right by a silken screen. Behind her on the walls of the room hang large paintings worked by Old Masters, while on the piano the light from two tall candlesticks with the little shades beloved of Lorimer illuminate the scene. The lady is beautifully gowned in oyster satin, very reminiscent of the gown in "Lady Chalmers and Son". It shines in the light shed by the candles as does the screen at the right. Her face is beautiful, her expression serious and somewhat sad and remote. There is little to be learned of her character from the expression - the accent is on the richness and beauty of her gown and the setting in general - all quite different from the characterisation shown in her brother's portrait or in those of Sir Graham and Lord Playfair. Both Munro Ferguson portraits are still in the possession of the family and hang

in the company of famous paintings including the two Old Masters depicted in Miss Valentine's portrait.

By now it will be obvious to the reader that Lorimer was able to turn his hand to any type of composition in the way of portraiture which a client may request and a final example of his skill in this connection is his large conversation piece for Mrs. Edward Salvesen.

3.10 "Shelling Honesty: Mrs. Salvesen and her Children".

Lorimer writes:

"I am also doing the portrait group of Isabella Salvesen and her two nice looking boys. They were here today. I am going to try to make a picture of them shelling that pretty stuff honesty, with one of my favourite white rooms." (68)

The resulting portrait group (plate 47) is one of Lorimer's most impressive canvases. It is a large painting, almost 5' x 6', and is unique in Lorimer's oeuvre - as far as is known. One of his earliest paintings was a conversation piece featuring his two sisters "Christmas Roses" of 1874 (plate 3), and his genre work has included groups of figures such as "Pot Pourri" of 1889 (plate 27), but "Shelling Honesty" is the only grouping of more than two figures which we know of executed as a portrait commission.

Two aspects claim our attention on viewing the picture: the charming group of mother and two sons, and the elegance of the room and furniture. Mrs. Salvesen sits on the sofa shelling the husks with one son at her feet and the other standing in the centre of the room, his white clad figure cleverly framed against a piece of dark furniture. Both sons look at their mother, and she towards them, making a closed circle of family affection which is most pleasing to the spectator. Two more children can be seen entering the room at the right. The informality of the central group is totally in accord with the relaxed poses of the day and of traditional Scottish art. The informality is commented on by one critic:

"I do not even try to express in words the great charm which this picture had for me, through the harmony of its quiet and refined colouring, the most exquisite proportion, and the grace and elegance of the interior of a white room The painter has not given to his sitter a conventional pose, he has surprised her in a familiar attitude of everyday life, with a simplicity which recalls the primitive masters ... it is a masterpiece of drawing and colouring." (69)

To what extent the room in the picture is authentic is unknown, but the Salvesen family believe that the setting is a room in their old home in Edinburgh (never lived in by the present owners of the

painting). As we see from Lorimer's letter, however, he had every intention of making it a 'white room' - probably regardless of the decor of the original. White is used also for the dress of Mrs. Salvesen and the clothing of the two boys, yet the overall effect is not stark. The brightness is tempered by the beautiful sharp blue of the sofa and chairs which are framed in gold and warmed by the ruddy tones of carpet, floor and furniture. Lorimer has included his characteristic touch of red in the lantern flowers.

The painting is highly finished in realistic terms to exhibition standard, but does not utilise chiaroscuro to make its effect. The light is luminous and reflective, with no deep shadows, rather akin to "Pot Pourri" although the white decor of "Shelling Honesty" provides the painting with greater luminosity. The two paintings are also thematically similar, the figures in both being engaged in flower preservation, and one can well imagine that Lorimer has kept his "Pot Pourri" in mind when considering his composition for the Salvesen commission.

"Shelling Honesty", of course, is as much a genre work as a portrait piece and we realise here that many of Lorimer's best portraits are akin to genre. As Caw said in 1908, if Lorimer did not achieve anything again so fine as the 1890 portrait of his father -

"there is another kind of portraiture - that with a strong genre element in its conception - which seems to me more characteristic of his talent. Of work in this vein, the "R.C. Munro-Ferguson, Esq.", the "Colonel Anstruther Thomson" and "Pot Pourri", a mother and children filling a great vase with rose leaves, are typical." (70)

Today the painting hangs in a large drawing room in Edinburgh's New Town in suitable setting to display it to advantage, having been cherished by the descendants of the people depicted in it.

3.11 Committee Work.

Portrait commissions seem to have taken up most of Lorimer's painting time in the last two years of the century judging from entries in Exhibition Catalogues. A few flower studies served as relief from the pressure of portraiture, but no major genre works seem to have been executed.

He was involved at this time in serving on Committees of various artistic bodies, in the service of which he never, once committed, spared himself. Usually his commitment was for purely altruistic reasons, but obviously there would be occasions where his own interests would come into the matter. In 1896, for example, his

mother reports:

"Poor JH has had to go up to London wd. reach this morning about his Portrait Society. He is on the Committee and it is very frightfully mismanaged and he is afraid he may be made liable for a lot of money. It was too vexing and he was doing so nicely and now will be worried and fatigued. He was quite clear he must go."(71)

This would be the Society of Portrait Painters, later Royal Society, on the Committee of which Lorimer served during 1894-5. He was also a Member of the Institute of Painters in Oil Colours from 1890 to 1900 but does not seem to have served on Committee. He resigned from this body (later the Royal Institute of Oil Painters) on returning to Edinburgh.

His willingness to assist in the administration of artistic events led to his being asked to serve on the Committee of at least two exhibitions of this period. In 1899 he was approached by his friend Lord Balcarres asking him to consider serving on the Committee of the British Fine Art Section of the forthcoming Paris Exhibition of 1900 to help represent Scottish interests. This was followed by a letter from the President of the RSA, as Louise records:

"The reference to the Paris Exhibition is that JH had letter from Sir George Reid some time ago asking him to go on Committee. R. said (he was there) that J. was as plunged in gloom as if he had heard of the death of all his dearest, but probably if forced into it he will end by enjoying it and doing it very well, as with Art Conference in Edinburgh."(72)

"Forced into it", or persuaded, he must have been, as his name is subsequently to be found on the list of Committee Members. It was this exhibition in which he re-exhibited his canvas "The Eleventh Hour" (the title "Mariage de Convenance" having been dropped) and at which it received a Gold Medal. Lorimer refers to his service on this Committee in a letter on another matter to HM Ambassador in Paris:

"I ought also to mention that I performed an important public duty in being a member of the British Royal Commission for the Paris 1900 Exhibition. I was sent to Paris as a member of the Committee in arranging the British Section, and when the other hangers had to go back to London, I was left in sole charge, having to complete the hanging of the oil pictures and doing the whole of the sections on watercolours, architecture, and Black and White by myself."(73)

In the same year his name was to be found amongst the list of artists on the Committee organising the Artists' War Fund Exhibition of 1900 held in London. All the contributors donated works of art,

which after the exhibition were auctioned in aid of the War Fund. HRH the Princess Louise, Marchioness of Lorne, herself an artist and contributor, opened the exhibition.

Lorimer contributed a painting entitled "Bad News" - not to be confused with an earlier painting sometimes so called. A note in the artist's own hand on a copy of the Exhibition Catalogue describes it as "a little study of an old woman reading her son's letter from the front".

HRH the Prince of Wales graced the occasion by his presence and purchased three items, one of which was Lorimer's little painting for which the Prince paid £50. A fair amount of publicity in newspaper reports of the sale accrued to Lorimer because of this royal favour which must have enhanced his reputation further. The painting, however, does not seem to have remained in the Royal Collection as no trace can be found of it today. Hence the only knowledge we have of it is the description quoted above.

His service on these Committees would obviously do Lorimer's career no harm, and he was mixing with people at the heart of the artistic world in London and Paris, both artists themselves and those interested in promoting the artistic achievements of British artists. These friends were instrumental in seeing him elected to the prestigious London club, the Athenaeum, a place he felt

"rather too grandiose for me but no doubt it will be a good study from the portrait gallery point of view ... I was elected a fortnight ago, and plucked up courage to come in on Saturday, as I had been at lunch with royalty - with Ld. Lorne and Princess Louise at Kensington Palace."(74)

(Princess Louise had visited Kellie Castle in 1892 and been entertained to lunch.) Louise Lorimer tells her sister:

"Card from JH who mentions casually that he has been going a good deal to the Athenaeum having been elected! I do think he has greatness thrust on him in spite of his persistent burrowing."(75)

3.12 1900 : RSA Membership.

"Persistent burrowing" was certainly in Lorimer's nature. He was not a man to thrust himself forward into any limelight. Apart from conventional exhibiting in galleries, none of his work was ever seen in public places. Personal promotion was not his creed - he very much lacked the business sense of his brother Robert - and the most his family could ever persuade him to do in this respect was to have private showings of paintings in their own drawing room to some carefully chosen people immediately before an exhibition, when tea

would be dispensed by the ladies. He seemed to hold firmly to the belief that if his work was good enough the world would acclaim him, without any further effort on his part. It would beat a path to his door wherever he may be and whatever obstacles may deter it. While this point of view has credence, a little judicious promotion may have furthered his career in places where it mattered.

Election to the Royal Academy, for example, might have come his way if he had marshalled support. We have seen how in 1887 some fellow artists put his name forward for consideration as an associate, but for some reason his election was not achieved. It was not because he did not attain artistic proficiency or public approbation. He said at the time "Give me three years ...", and, sure enough, in 1890 he produced a masterpiece, his "Ordination" (dated 1891), which became immensely popular and had a wide circulation in photogravure, not to mention his "Lullaby", "Pot Pourri", "A Peaceful Art" etc., and in the 1890s his immense success in the Paris Salons. All this appeared to make no impression on the Royal Academy. It must be admitted, however, that in such matters Lorimer prevaricated to such an extent that he became his own enemy. In the matter of election to the Royal Scottish Academy in his own home city, for example, his "persistent burrowing" almost lost him a rightful and merited place. In 1898 his aunt records in a letter:

"We have been much agitated about JH and the RSA. There was a paragraph in Scotsy mentioning him as a candidate for the vacant place. He did not utter on the subject, but Bobbie told us that he did not wish to be elected and had told all his friends not to vote for him. We all thought he should do one of two things - either let Bobbie insert a paragraph saying he was not a candidate - or write to his friends saying he did wish to be elected. Mother wrote him fully on the subject with the result he wired "do not insert contradiction" then wrote saying his position was ridiculous and that if Roche was not elected he should be - and yet never withdrew his request to his friends not to vote for him - with the result that we have seen by today's paper that Ogilvy Reid is the new Academician. It does seem horrid. There is a sense in which it may not matter much - but it certainly is very unpleasant that what goes forth to the public is that he stood as a candidate and had hardly any support." (76)

The Lorimer correspondence is very thin at this time and no further mention is made of the matter, but we know from RSA records that Lorimer was eventually elected in 1900 as a full member of the Royal Scottish Academy.

As we have seen, he submitted his work "Maternal Instinct" of 1892 as his diploma painting.

3.13 The '90s in retrospect.

There is no doubt that the 1890s were the highest point in Lorimer's artistic career. He had increased his portrait practice greatly by having his London address, his many successes brought him favourable publicity, and the decade ends with full membership of the RSA. He is now 44 years of age.

Technically his work continued to be rooted in realism both in portraiture and genre - realism of a basically traditional nature, largely influenced by the authenticity and clarity of Dutch art. In portraiture especially he maintained this allegiance to truth and naturalism, the portrait heads being highly finished with considerable chiaroscuro. Only exceptionally, such as in "Shelling Honesty", is the mood light and airy, with delightful colour and charm.

As I have shown, he experimented to a greater extent in his genre work, allowing a gradual development to take place. His interest in contre jour effects deepened, the scenes being rendered without the stark chiaroscuro of earlier paintings and radiating light in a softer manner. There was less high finish and colours were rendered in muted tones with restrained harmonies. Increased luminosity gave delicate atmospheric effects in which a consciousness of French Impressionism is not too far distant - although by no means fully adopted. Lorimer did not, in fact, participate to any great extent in the various discourses on realism which took place in the late nineteenth and early twentieth centuries on the Continent. Yet while he stayed with the traditional concept of realism he did not attempt to compete with the camera in rigidly painting exactly what was before him. In his VIEW OF KELLIE CASTLE, for example, he accentuates the mass and height of the building by framing it between two tall trees, and in "Benedicite" and "Spring Moonlight" incorporates the tall windows and high ceilings into scenes of Gothic height. He strips rooms to bare essentials - such as in "The Eleventh Hour" - to focus attention on the central figure and increase the psychological effect. In his 'cut-off' compositions, such as TURKEYS AND CHILDREN AT KELLIE or FRUIT AND FLOWERS he focuses closely into the subject so that we view it with all the loving intensity with which he himself sees it. One recalls the writer Thomas Hardy's words of 1890:

"Art is a changing of the actual proportions and orders of things, so as to bring out more forcibly than might otherwise be done that feature in them which appeals most strongly to the artist."(77)

- that is Lorimer's style of realism. To him the very stones and flowers of Kellie spoke volumes and it was a dialogue he wished to share with the world.

By 1900 his work had received more acclaim than ever before - even if he did not like all of it:

"Thanks for your message about the Art Journal. It did not give me much pleasure as really the reproductions were miserable, and I did not care for the article."(78)

But keeping in mind these reservations, and his usual self-criticism, Lorimer must have been considerably pleased with his artistic progress during the decade to the end of the century.

4.1 The New Century.

The turning of the century brought with it a decision by Lorimer to give up his house-cum-studio in London and purchase a property in Edinburgh. The most likely reason for this is that election to the RSA has a residential requirement that the artist live in Scotland. While Lorimer could claim that he already did so - he was careful to list both his Edinburgh and London addresses on RSA entries - he could hardly have denied that his principal address in the 1890s was Edwardes Square. Certainly, at no time had he ever lived permanently in London - his year was always divided between London, Edinburgh, Kellie, France and other places. But probably he felt it would more honestly fulfil the spirit of the requirement if he gave up the London property.

He must also have felt that his reputation as a portraitist was now solid enough to allow the transfer to Edinburgh, that prospective clients would seek him out if they wished to commission him. In the first few years of the century, however, back in Edinburgh, he found himself feeling that his portrait practice had been badly affected by the move, as we shall see, and opinion in the artist's family has it that his career declined from this point onwards. His niece in her family history says that his career fell into two parts, firstly the succesful years in London, and then -

"the downhill stage, accelerated by a fall when he injured his nose and probably the delicate technical skill of his eyesight. Shaken by this accident, his charming house in London given up, he lived in semi-retirement at Kellie, painting in oils and water-colours till the last, but with a reputation not enhanced by the pictures he latterly exhibited."(1)

With respect, I would suggest that this sad picture incorporates some confusion of events and that no marked deterioration of Lorimer's health or abilities took place during the period under discussion. The fall, for example, did not take place until 1917, and he did not spend the majority of his time at Kellie immediately following the giving up of his house in London, as the passage implies. During 1901-1914 he continued his peripatetic style, only the war temporarily stopping his annual travels to France. Certainly he did suffer an eye problem after which he wore spectacles for reading - not unusual in middle-age - as he records in a letter to

his sister in 1906:

"My best thanks for your letter of good wishes on my Jubilee; ...I cannot say I like being 50 at all; people say I look young for it, and I certainly do not feel much different from what I did at 26, but still I am now wearing specs for reading that d---d old Scotsman advised by Dr. George McKay whom I went to a fortnight ago, in finding I had burst a little blood vessel in my eye. It is nearly right now. It was caused by strain, I think, working on in the dusk in the garden."(2)

After Lorimer's 51st birthday in 1907, his mother writes to her daughter in Fiji:

"It is blessed that everyone speaks of you looking so young and so well. My dear family - at least you and Jack especially - seem to shine in that department. Quite recently Frank was travelling with Jack and looking over at him said he really must beg that he would not look less than five and twenty - and a stranger to JH recently put him down as somewhere in the thirties!!"(3)

As to his reputation not being enhanced by the pictures he latterly exhibited, this may be true of the later period of his life, but during 1900-1916 he was still painting lyrical pictures of gentle beauty, still being delighted by sales, still getting commissions for presentation portraits, still advancing his style by different techniques and not hesitating to widen the scope of his artistic abilities by taking up clay modelling, and concentrating to a greater extent on large landscapes in oils and small paintings in watercolour - hardly a decline, if not exactly an advance into avant garde work. He toiled as hard as ever, exhibiting regularly in the RSA, RA, RGIFA, RP, RSW, and from 1908 at the RWS, and occasionally at the Paris Salons and galleries in Liverpool, Manchester, Leeds etc., even abroad to USA and Christchurch, New Zealand.

It would seem, however, that his output did reduce marginally in comparison to previous decades, but it is difficult to estimate precisely. From 1901 onwards such figures depend increasingly on Exhibition Catalogues, because information from the Lorimer correspondence becomes less as the century proceeds, there being considerable decrease in the volume of correspondence exchanged between the various members of the family. It is not clear why this should be so in the early years of the century, because although Alice and her family had long been resident in Edinburgh, her sister, Hannah, replaced her after 1896 as the focus for such mail when she, in turn, married and went to British Guiana with her husband. In 1901 they moved to Ceylon when Everard was appointed Chief Secretary and Lieutenant-General of the island, then to Fiji where he was

first, Acting Governor, and finally Governor, of Fiji and High Commissioner of the Western Pacific. They made visits home during these moves, on one of which Lorimer painted Sir Everard in 1909 (plate 48). They finally returned to the UK just before 1914, thereby terminating that exchange of letters. Probably the main reason for the reduction in correspondence during these years is that Mrs. Lorimer was failing, her letters becoming more sparse and eventually tailing off. Thus information about Lorimer from these close family sources is greatly reduced by the end of this period.

But to return to the beginning of it, we take up his story from 1901, the year in which two old stalwarts die, Queen Victoria and Sir Joseph Noel Paton, heralding a new age, and Lorimer purchases his Edinburgh house at 4 Drummond Place.

4.2 1903 : Election to the Institute of France.

Lorimer spent most of the year 1902 resident in Edinburgh and at Kellie, with only brief visits to London in February "to finish up at Edwardes Square" and in November for the RP Varnishing Day where he had four portraits hung. To make up for the lack of a Paris visit, he resolved to spend several months in France in 1903.

"My scheme for this spring - long before my Institute news came - was to go back to Paris this April, shutting up my house, taking another good long turn of student work, seeing all the shows and some other towns. ... So I hope to get off and be in Paris for Whitsuntide."(4)

The 'Institute news' was announced in the Scotsman of 30th January 1903:

"Mr. J.H. Lorimer, RSA, has been unanimously elected by the "Academie des Beaux Arts" a Membre Correspondant of the Institute of France, in succession to Mr. Joseph Israels, who has been elected a Membre Associe. This is the highest public honour which can be conferred upon a foreign artist. The Academie des Beaux Arts only consists of forty French members, representing all the arts (music, painting, sculpture, architecture) and of a very limited number of foreign corresponding members and associate members."

This momentous honour came as a great surprise to Lorimer and for once he greeted it without denying its pleasure. "He is very beaming and happy about it as well he may" said his mother. To his sister he wrote:

"I knew that you as an old Parisien residenter wld. be much interested and know the value of it there. It was a great astonishment, as I had not got a word of warning, and I have not heard yet who proposed me or anything about it, except the formal letter from the Secretaire Perpetuel conveying his personal congratulations at the end."(5)

Earlier, in 1899, he had been invited by the French to become a member of the Société Internationale de Peinteurs - further evidence of their high regard - and his hard work at the 1900 Paris International Exhibition would now no doubt have been in the minds of the Institute members, not to mention his supreme gold medal for his lovely "The Eleventh Hour". He had sent nothing to the Salons since then, but before leaving Edinburgh in April he did send two portraits for the 1903 Salon: the new portrait of his mother and that of his late brother-in-law, Sir David Chalmers - it was on this occasion that he commented that he would have liked to submit to the New Salon but decided against it. He looked forward to learning more about the Institute:

"I do not know if I shall ever be asked to anything in that domed building, but I hope to go over at Pentecote, and shall ring the bell and attempt to interview the ... Secretary."(6)

This he did and was cordially received. He was shown all over the building, and was invited to take part a few days later in the "concours for the Prix de Rome", which he did.

Even in the UK, membership of the French Institute carried with it certain privileges, or obligations, such as attendance at special functions. Mrs. Lorimer reports:

"JH as a Member of the French Institute is asked to go to the presentation of an address from British Members to the French President Fallieres on his visit to London and I am glad to say he is going ..."(7)

As a Member of the Institute, Lorimer would feel even more at home in Paris. As hoped, he arrived there in mid-May, 1903, and spent six months happily engaged in pursuing a course in modelling, and visiting Chantilly and Provins where he executed a number of watercolours. The intention of doing some modelling in Paris had been in his mind for a number of years, indeed he had already engaged in the craft in London, about 1893, as he had related to his sister:

"I have been going 3 times a week to S. Kensington and am still at a bust. Lanten is certainly a good teacher"(8)

and in 1896 his brother Robert had written:

"JH has often talked of going to Paris next winter and modelling in order to take a rest from painting but I'm sure its one of these nice little schemes that won't ever come off."(9)

Now, in 1903, the intention is being fulfilled, and we hear something of his experiences in a letter to Hannah, who herself studied for several years in Paris:

"... on the Bould. Montparnasse, so as to be close to the

Colla Rossis as I decided to do what I wanted to start for long a time of working in a modelling school When going to the Colla Rossis, I expected to have Ingalbert, but there was a secession, and the head man in charge rather deceitfully did not tell me that he now teaches at a school just 2 doors off. However I found the chief man who does come is Gangier the artist of the delightful monument to Watteau in the Luxembourg Gardens. It is a real treat to see him and the other man Rolard knocking one's figure to pieces and setting it up with such delightful handling of the clay. The old man who managed when you were there has gone back to Italy There are only about 8 modelling students wh. is good - far the strongest being an American girl from Philadelphia. There are some German ones, very helpful and nice to a beginner and duffer. We were in the middle of a 2 weeks study of a young Italian lad, when we were told this morning he had tumbled down in a fever on getting out of bed and could not come. Hence we had to begin a new one. He had been standing to Rodin all Sunday and was dreadfully overtired. They say the models hate going to him now and that he always nearly kills them."

and later:

"The best of my 2 professors at the old Colla Rossis is gone to the seaside, so next week I am going to move to the other and have a month of Ingalbert."(10)

Nothing of Lorimer's excursion into modelling seems to have survived the years, no known artifacts by him have been handed down through the family. It may be mentioned here, however, that his interest in sculpture and that of his sister, who practised it to a greater extent than her brother, came to full flower in the splendid talent of their nephew, Hew Lorimer, whose work is nationally famous.

One remembrance of these happy six months of Lorimer's in Paris, is an oil entitled "A Frenchman in Luxembourg Gardens" (plate 49). Here there is every evidence of his loosening of style and lack of any detailed finish, except perhaps in the statue's bronze image. The little girl communicant in her white dress and veil, sitting on a bench to the left, is a typical touch of Parisien life, but also a typical Lorimer touch which links with the white gowned ladies in many of his genre paintings.

4.3 "Midsummer's Eve : A Reverence to Roses".

Very soon after transferring to Edinburgh in 1901, Lorimer must have commenced work on one of his most ambitious paintings, variously called "Midsummer's Eve : A Reverence to Roses", "Cupid's Garden", "The Eve of Midsummer", and for the Paris Salon "Jardin de Cupidon". I will refer to it here as "Midsummer's Eve" (plate 50).

It is one of the largest canvases he had attempted for a genre work, measuring 57" x 84", and while not rivalling the many enormous canvases displayed in the Paris Salons it was large enough to displease his family, his choice of large canvases being an aspect of his work which they frequently criticized. Earlier, c.1896, he had painted an even larger picture, "Plighting Troth over the Water", measuring 93½" x 50", of which we know nothing today as it is unlocated. His brother, Robert, in particular, advised him to reduce his canvases to more manageable dimensions, suitable for smaller homes, but the advice seems to have fallen on deaf ears.

By the time we first hear of "Midsummer's Eve" in the Lorimer correspondence, it is formulated. Mrs. Lorimer mentions it in a letter describing a visit to her son's new town house where he had two large 'drawing-room studios':

"Nettie and I had a nice tea party with Jackie last week ... This time we were in the South Studio with the lovely mantelpiece and doors and tapestry and French couch and Lily picture, all delightful and restful. His pillar garden picture was put in the other studio and I hope he is going to take it up soon at Kellie."(11)

This he did almost immediately and proceeded to spend hours on it outside in the beautiful walled garden. Improvements had been made in the Kellie garden by his brother, Robert, some of which Lorimer describes in notes which were found in his papers after his death:

"One of the successful improvements which he made to the garden was designing the long grass walk, with circular centre, for which I had found an astrolabe with ship on the top. It converted the half, overloaded with gooseberry bushes, into an orderly and stately place. Later he designed, at the east end, the charming little garden with yew hedges and shaped birds, where there was a pillar with Cupid above with bow and arrows adapted from the famous fish boy at Florence."

The garden at the east end, then, was the area used by Lorimer as the setting for his picture.

Mrs. Lorimer comments frequently to her daughter on the progress of the work, for example:

6th Aug. 1902: "JH's picture goes grandly on the canvas - full of grace and poetry, most graceful maidens bending down and bowing down to the Cupidon among the flowers. If the weather will only hold and no storm come to smash and ruin everything."

[Aug. 1902]: "JH works all day and dines 6.15 in order to work on till darkness falls towards nine. ... I think I told you entrance to pillar garden is barricaded. It must be with our continual crowd of visitors else he would get nothing done."

"31st[Aug.1902] "JH keeps well and cheery and in spite of the horrible hindrance of the weather makes some way with his lovely picture. He has Dickson at this moment cutting off withered roses for him."

He has to travel back and forth to Edinburgh for RSA meetings etc., but the work goes on during the winter. Mother, back in Edinburgh, writes to Hannah:

20th Jan. 1903:"I haven't seen Johnnie since Fri. but Bob was with him yesterday taking him some crocuses[?] he had had made for him by Talbot which the maidens are casting down at the base of the Cupid's pillar."

By this time the picture must have been sufficiently advanced to consider exhibiting it, but at the last moment Lorimer decided against it. He subsequently spent many months in France during 1903, and it was August 1904 before he again worked on the painting, as Mrs. Lorimer records:

6th Aug. 1904: "JH worked out till near nine last night ... Roses are sadly browned by the repeated drenchings and scarcely a bud to be seen. He has just a hope he may get through by pinning on bits from other places etc, but it is pretty desperate."

5th October 1904: "Jack is still hard at work on his big picture ..."

Louise comments in January 1905:

"John has been lyin' with lumbago and an chill, but he is about again. It has prevented his sending his garden picture to the RSA for which personally I'm not sorry as I so doubted its being appreciated here. I'd rather it went to London or Paris. That loathsome Scotsy wld. probably have said stupid things and though I know some would like it immensely I think I'd rather it went to a wider tribunal."

It did reach the 'wider tribunal' of the RA Exhibition in 1905, and was well received. The 'Times Literary Supplement', under figure subjects, highlighted it with two others (one of them by Lorimer's friend Frank Bramley), calling them "really interesting":

"Here at all events, we have three genuine artists, none of whom is working in a groove or working to make effect in an exhibition ... As to Mr. Lorimer's picture, which is one of the few original things here, the subject is something of a puzzle, for this formal worship of flowers is more Japanese than British, and this ring of girls bowing low to the roses and the white pinks would seem, in our northern clime, to want actuality. But so, perhaps, did the 'fetes galantes' of Watteau; which did not and does not prevent them from being regarded as among the most delicious pictures in the world. And certainly Mr. Lorimer, not for the first time, has proved himself to be a painter of high distinction, a master of the 'metier'. His trees and flowers, and the statue of Cupid which dominates the whole, are delightful elements in a fine picture."

The Manchester Guardian comments:

"....one of the most original works on view. It is like a scene from a dream of beauty. There is a strange, ethereal rhythm in the movement of the maidens ... The picture exercises so strange and spiritual a fascination over one that there is no thought of its technique, which must be great, or else the painting would not possess this powerful charm."

And the Observer:

"In a class by itself we must place Mr. Lorimer's 'Midsummer's Eve' a company of tall slim damsels in white. They form a ring round a bed of red roses, and carry long scarves, forming a festoon without a break, and bend low in adoration. There is a delightful rhythm in the swaying figures in white, and in the white draperies hanging in gentle curves, which, added to the sweet colour, and the soft, warm, summer atmosphere, goes to make up a most fascinating scheme of decoration."

Lorimer's language in genre paintings is normally of everyday things; in "A Dance" for example, the young mother is circling with her baby in a drawing room at eventide, or in "Pot Pourri" the women and children are filling a great vase with rose petals. These are practical subjects - which is not the case in "Midsummer's Eve". Here we are in a fantasy world, a world of mythological images where maidens (re-calling Psyche) kneel and bow and pay homage to Cupid, the God of Love, amidst a multiplicity of roses.

Flowers and white-robed girls, of course, feature frequently in Victorian paintings. A delight in flowers as beautiful objects and a concern with their symbolic attributes (here roses for love) were characteristic of that trend of 'art for art's sake' which affected painting in England in the latter part of the nineteenth century. The identification of women with the symbolism of flowers was also well-established. Generally dressed in white and placed in landscape settings, the figures are often seen posed in a circle - but the introduction of figures of rhythmic grace paying bowing homage to a God introduces and induces a hypnotic mood of 'strange and spiritual fascination', just as the newspaper critics commented. This is a sentiment beyond the ethos of the Aesthetes - but it is the very essence of Symbolist painters.

Symbolists sought a synthesis of poetry, music, movement and theatrical effect such as is seen in the work of Pierre Puvis de Chavannes. His large mural "Genius of Light", for example, features Muses raising their arms in adoration to the god. Both groups of women, Lorimer's and Puvis's, are praising a deity who is centrally positioned and elevated. This similarity of composition, and

Lorimer's admiration for Puvis's work, make an influence likely, although Puvis's figures are classical whereas Lorimer's are wraith-like, and further, one keeps in mind that such compositions occur in the works of other artists also, for example, Paul Serusier's "Les Filles de Pelichtum" of 1910-15, where girls symbolising the followers of Moses, circle a pillar statue of the Golden Calf.

Other artists in Scotland were also experimenting with Symbolism. Edinburgh's version was bound up with Scotland's Celtic past, mainly due to the influence of Patrick Geddes. Artist John Duncan belonged not only to the Dundee group of Symbolists, but also to the Celtic Revivalists in Edinburgh. It is interesting to note that Halsby says of him that he became:

"increasingly fascinated by the Italian Quattrocento, and Celtic influences were now mixed with classical criteria, suggesting an admiration for Puvis de Chavannes."(12)

A final influence for "Midsummer's Eve" which must be considered is a mural painted by the Scottish artist Phoebe Traquair for the drawingroom at Kellie Castle, executed in 1897. Mrs. Traquair spent a month at Kellie, working up on a scaffold directly on to a panel on the wall. The panel was commissioned by Lorimer as part of a re-decoration of the drawing-room. He had some say in the subject chosen and it is recorded that he was willing to spend £100 on it, so that probably was its cost. Mrs. Lorimer describes the subject:

"She intends on her panel a procession of girls following a wee Cupid, a high horizon line and three stems going up high against the sky and flowers poudre all over."(13)

and later:

"It is very Botticellian. The maidens have the most preternatural width between their eyes and there are some impossible throats but still we like it very much."(14)

Wm. Hole said, on visiting Kellie:

"...either Botticelli or Mrs. Traquair has been here!"(15)

The panel is today still at Kellie, but it is boarded over, and the painting "Jeannie Gray" by Lorimer is hanging on top of it. It is interesting to note, however, that the panel is commemorated in Lorimer's painting "The White Lady" (plate 45) - it can just be seen depicted above the fireplace - and it is even more interesting that Mrs. Traquair's panel should depict Cupid, flowers and maidens in flowing garments. It cannot surely be co-incidental that Lorimer should, quite soon after 1897, be inspired to commence a major work incorporating exactly the same constituents as he and Phoebe chose for her panel.

There the comparison ends, however, as Lorimer has not sought to develop an Italianate style. His figures in "Midsummer's Eve" are anything but classical in stature, they are frail and spirit-like creatures, a very personal stylistic interpretation of Symbolist imagery.

Lorimer's hopes for a distinctive success with the painting did not exactly materialize, but it did receive very good reviews at the various Exhibitions to which it was submitted, including the Paris Salon in 1907, and achieved the accolade of a sale, although on what date, and for how much, or to whom, is not known. Many years later it was donated to the NTS at Kellie Castle, where it today hangs in the spacious drawingroom.

4.4 Portraits of the 1900s.

The lack of private papers relating to finances again makes it impossible to assess Lorimer's financial position with any accuracy, but a reasonable state of affluence can be deduced by the fact that in 1901 on returning to Edinburgh he purchased a large town house in the centre of the city. Nevertheless the necessity to continue painting portraits still seems to have been present, and between 1901 and 1916 he executed at least 27 portraits, 9 of which are known to have been presentation commissions. These figures, when compared with previous decades, suggest that less commissions were being received - at least 30 were painted between 1881-1890, and 43 between 1891-1900. There may, of course, have been more executed on which we have no information. A reduction in figures is substantiated, however, by his remarks to his sister which reveal that he suffered a hiatus in receiving commissions from the Scottish community. He says to Hannah, in relation to an approach in 1903:

"As it was the first smell of a commission or anyone wanting anything from me since being here, I thought I had better agree. ... I get honours from Paris, but it does no good here as all the great commissions go over my head."(16)

In 1904 a commission came his way to paint portraits of three young children in London, and he writes:

"As no one in Edinburgh seems to wish my work now I must cleave on to this."(17)

And in 1905 he is quite categorical about it:

"You kindly spoke in one letter lately about wishing I could get the Speaker's portrait to do. Such a thing is now out of the question. Rightly or wrongly no one would mention me for such a piece of work, and there is now no

room for doubt that my return to live here has been a complete failure and mistake from the professional point of view. ... My intention was to give up portraiture altogether, but suddenly one life size ... came in about a month ago ... a presentation ... so I thought I had better take it and it will (£150) help on my expenses."(18)

By 1910, however, he admits to having had a good year financially, but recalls:

"...I had some lean and troublesome years after my giving up London life ..." (19)

Even allowing for his natural pessimism, it does appear that he experienced a diminution of his portrait practice at the beginning of the new century. Nevertheless in 1901 and 1902, he did exhibit four portraits, one of which was a family commission of his mother, and painted a further two commissions which are not known to have been exhibited. One of the latter (Lieut. Frederick Guthrie Tait) had been executed in 1900 but is signed and dated 1901 so is included in this period.

Only 11 of the 27 portraits painted during 1901-1916 are located, one of which is Lieut. Tait's (plate 51). It was painted posthumously from photographs, and is a complete departure from his customary portrait style and warrants our attention.

Lieut. Tait was an amateur golf champion at St. Andrews in Scotland, the famous home of golf, but was killed in the Boer War, Feb. 1900. The Royal and Ancient Golf Club of St. Andrews wished to commemorate him and the members subscribed to a portrait being painted for which Lorimer accepted the commission in March 1900. The figure of Lieut. Tait is depicted in golfing attire, with his caddie, David Cuthbert, and his dog 'Nails'. They are in the middle of a game, the caddie is holding the bag of clubs, and a golf club is being passed from the one figure to the other.

In terms of Lorimer's oeuvre - as far as is known at present - the portrait is unique in that the figures are posed against a landscape background, that of the green and sandy golf links of St. Andrews, with the town in the middle distance, backed by a blue sky with scudding white clouds. Probably because of the landscape view, the picture is full of colour, bearing no resemblance to the sombre tones and high chiaroscuro Lorimer usually favoured. The painting is also notable for its size, which is 94" x 60" - larger than "Midsummer's Eve" and just slightly smaller than his only other full length portrait of comparable size, Lieut. Charles Anstruther Thomson.

The nearest Lorimer had approached to "Lieut. Tait" in tonal

values, previously, is the conversation piece of "Mrs. Salvesen and her Children", an interior, or his exterior, "The Mushroom Gatherers". The brushwork here is much freer, however, than in either of those, the grassy tufts in the foreground being thickly indicated and the wide area of the golf links sweeping away in the distance, shadowed where clouds have obscured the sun, all combining to give an impressionistic atmosphere of open air and a sunny fresh day.

To what extent Lorimer was given a free hand with the portrait is unknown. The size of the canvas would be chosen to accord with others of similar size in the Golf Club's prestigious club room. Regarding composition, Lorimer would know of earlier golfing paintings such as "John Taylor, Captain of the Honourable Company of Edinburgh Golfers", believed to be by Sir John Watson Gordon, and "John White Melville, Captain of the Royal and Ancient Golf Club of St. Andrews" by Sir Francis Grant. Both of these illustrate the main figure standing centrally, both have a caddie to the left of the picture and both have landscape backgrounds, the Grant being clearly of St. Andrews. Lorimer has therefore lent heavily on these for his composition, or has been commissioned to reproduce a similar end result. The Watson Gordon and the Grant portraits are very colourful, the golfers wearing bright red jackets, but Lorimer's colourings, although light, are more subdued, the golfer's outfit being brown tweed plus-fours, with only a touch of red in his socks and in the caddie's pullover.

From the little reference we have to the portrait in documents it seems that there was some dissatisfaction with it, but in what respect is not known. Indeed Lorimer with typical pessimism calls it a failure:

"The Tait failure has done for me as a portrait painter."(20)

The Club's Minutes of Meeting show that trouble was anticipated from the beginning. Lieut. Tait's brother wrote:

"As regards the proposal that the Members of the Royal and Ancient should arrange for the painting of a posthumous picture to be hung in the Club, my father agreed with my statement to your Committee, that there would be a great risk of such a picture turning out unsatisfactorily."(21)

and the Committee at that point abandoned the idea. Within two weeks, however, the idea was resurrected, and the commission given to Lorimer. Just over a year later, on 27 April 1901, the Committee approved that the artist should design and order a frame for the portrait and sanctioned payment of same, but in the following October

decreed:

"...that the painting of the late Lieut. F.G. Tait should be returned to Mr. Lorimer the artist for alteration."

No details are given, however, and the trouble remains buried in the past. If it could be X-rayed, the portrait itself may reveal the problem. Today it is well hung in the Club room and no dissatisfaction seems to have survived the years.

Despite his portents of doom, Lorimer painted at least another three commissions before recording his mother in an imposing canvas of 1902 (plate 52). It too was a commission, from his sister, Hannah, who probably felt that she would like a picture of her mother by the portraitist of the family before any more years passed by, their mother now being in her late sixties. She had suggested a garden setting but as Lorimer tells her in the following letter of 19th Nov. 1902, this was impossible, due to inclement weather:

"I must write to tell you what happened about your picture You know this season all through was abnormally cold ... so as the Mother was often complaining a good deal of rheumatism, although I often tried to think of how she should be done in the garden, it was never possible to seriously consider its being done out of doors. ...

Then in September I thought often of how to do her in the drawingroom, and made two pencil sketches to try - one at the piano, the other writing at her table, writing a letter to you was the idea. They did not seem to promise specially well, so I thought then, what a long time it was since I had tried a simple portrait of her. We got arranged up in the studio, she with that long white muslin thing she wears, and her silver ornaments. Dickson helped to make up a little platform, and it was all pretty comfortable, and light and shade good. I thought it a fine definite simple arrangement - sitting in that nice chair I got at Dundee wh. is usually in my writing turret, sitting leaning back, hands both resting on the arms of chair wh. shows them well, book on lap (Morris chapter for the Stones of Venice) with white cover and pink ties hanging down, chagreen spectacle case and spectacles out on book wh. is open, head leaning a little forward, so the colour is black and white with grey background, the spectacle case and pink ties being touches of colour, figure sitting to side nearly profile.

But now I must confess - what I felt inclined to do and have done is a life size figure. It is on a longish canvas - narrower by some inches than the usual half length, and far below the knees in fact almost to the feet. What I thought was, although this was not what you spoke of first, still you might like to have this as your picture of her, for your house when you come home, meantime I could get it photographed for you; in fact I wished to do you a fine

thing, as you had such a nice idea, and at the same time to exercise myself and make a study.

Now for the result. It was looking very well, but I fear it is the old story, the head is not so good as the rest. My hope was that I might do a homogeneous and fine thing, pushing it through at once the way I did Col. Thomson. So it was all done in the three weeks before leaving here, and one sitting from Mother at Drummond Place and 2 from Louise for skirt, book etc.. Unfortunately, she got a heavy cold, said to be caught driving down fr. the Carnbee Manse and was busy preparing to leave and looked far from well. I was anxious, missed some days, and did not do it the way I hoped, and then the light at 4 Drummond Place was too utterly different so I was afraid to touch the head there. R.S. had designed a charming small frame, and with this and glass it looked pretty well, so I sent it up to the Soc. of Portrait Painters, where I was anxious to put in a good appearance. This to a great extent is caused by the Tait failure, wh. has fairly done for me as a portrait painter here. I sent also Mrs. Sommerville, the Dundas child and the Alloa Minister. I went to London last week for varnishing day. All my pictures are well placed but especially yours, so I suppose the men must have thought well of it.

Perhaps if I worked over the head next season it might be a fine picture. It looked to me pretty decent when I saw it there. I don't think the family care much for it. R.S. liked it in progress, but had not much to say when he came to see it at D.P. before it went. ..."

His brother, Robert, then, was non-committal about the portrait but his sister, Louise, did not refrain from sending Hannah her opinion after she had seen the portrait exhibited in London:

"I do like the taking up and the simple manner of it, and it is extremely like in a way. But she has undoubtedly her "pensive" look, as if we'd all given her a great deal of trouble, and she had rather sunken under it. Of course I admit that when she sat in the studio, rather cold and tired and rather self-conscious (as she IS when she sits) she looked very like that. But surely, surely, a painter ought to be able to generalize a little - I mean put a little of what he knows of the general look of a person into the particular moment of sitting? I think this is really why J. is more successful with men than women, because men are on the whole less journaliere and variable in appearance than women so that a skilful map of them at any particular moment is more likely to be a success. ... Take them all round I expect J.H.'s pics were really the best there, but I wish he wasn't quite so uncompromising."(22)

Lorimer's 'map' of his mother is, in fact, very much the same view as he had of her at the beginning of his career in 1874 and 5. The earlier portraits face right, and the new one left, but otherwise

the pose and demeanour is very similar. There is the same awareness of her inner quietness, and sense of contemplation in keeping with her deep religious convictions. The effect of distancing is further accentuated in the new portrait by the eyes being even more averted from the spectator than they were in the earlier portraits. The 1902 picture, however, is much more striking in the simplicity of its colour range, and the skilful painting of her white muslin drape.

There is an obvious reference to Whistler's style in the portrait, to which Lorimer's sister, Louise, indirectly refers when the painting is still in progress:

"It is a nice easy pose - a nocturne in grey and black and silver and white."(23)

The comparison was highlighted when the portrait was exhibited in the RSA of 1904. The Academy's Exhibition in that year featured several of Whistler's works and Louise reports to her sister on a visit there:

"Jack's pics look very well. Mother's is hung on one side of Whistler's "Carlyle" and on the other there is a portrait by Lavery. Mother's looks quiet and distinguished and I do feel it is a nice picture ..."(24)

It so happened that Lorimer was on the Hanging Committee that year:

"... the President sent Gibb and Pat Adam as a deputation to Johnnie imploing him to go on the Hanging Committee and he did consent so that will keep him very busy for a week. JH told me he had had a really beautiful letter from Guthrie thanking him warmly for having consented to act. No loan pictures except Whistlers this year, a good plan." (Mother in Edin. to H.im T. in Ceylon 20 Jan.1904)

but he was not responsible for the juxtapositioning of the portraits:

"I sent your portrait of Mother to the RSA, and as I was on the Hanging Committee myself it is well placed, although in point of fact I did not place it. It was formerly on the other side of the gallery, and on re-arranging the whole of the Whistlers it came where it is by a suggestion of the President." (JHL in London to H.im T. in Ceylon 13 Mar.1904)

After being hung in various exhibitions, the portrait has remained quietly at home with the Lorimer family, a much cherished record of an outstanding lady.

Mrs. Lorimer's portrait was painted considerably faster than was her son's usual wont and in the following year he had to be equally speedy when he was commissioned in April by the Church of Scotland to paint one of their old Ministers for presentation at the end of May. This is the commission to which Lorimer refers in a letter as being the first "of anyone wanting anything from me since being here, so I

thought I had better agree." He goes on:

"Am glad I did as he is a fine old man, Dr. Thos. Smith, DD, LLD, Calcutta Missionary for 30 years, Editor of Calcutta Review, Professor in College here, and a Moderator of the Assembly. He is 86 wh. makes the work anxious. He has been twice so it is begun and I think he is equal to the sitting. They wish this done to present at their Assembly time" (JHL in Edin. to H. im T. in Ceylon 10 April 1908)

Lorimer therefore had to work very fast, and the pose and style of composition he chose was very similar to that of Mrs. Lorimer's, except that Dr. Smith (plate 53) has his hands quietly clasped in his lap, and he is engaging the spectator directly with a delightful open expression, as if on the point of speech. If Lorimer had rendered his mother's portrait in this active manner, Louise would perhaps have been better pleased.

Dr. Smith is dressed in the Moderator's robes, and the long white line of lace down his chest, and at his cuffs, add a light decorative touch to the dark gown. The head is quite superb. Nowhere has Lorimer rendered an old head with such supreme delicacy - except perhaps in the "Ordination", where he showed his ability to paint faces of exceptional characterization. It is one of Lorimer's most forceful portraits and well worthy of representing Scottish art as it did in the Scottish National Exhibition at Saughton, Edinburgh, in 1908.

The portraits of the Rev. Smith and of Mrs. Lorimer were executed, then, in Lorimer's usual style of sombre colourings, all the accent being on the faces and hands which are highlighted by chiaroscuro. By contrast, the last two portraits I will discuss here return to the colourful mode of execution which we saw in "Lieut. Tait". Both are dated 1909, the one Lorimer's brother-in-law "Sir Everard im Thurn" (plate 48), and the other the "13th Duke of Hamilton" (plate 54). Both are three-quarter length, Everard standing and the Duke seated.

We have little information about the commissioning of either portrait - the Lorimer correspondence reveals only that the Duke's was executed before Everard's and that Everard's was self-commissioned for which he paid £300. The Duke is depicted in military dress, in the striking dress uniform of the Highland Light Infantry of which he was an Honorary Colonel, the red tunic topping tartan trews, with a tartan plaid across his chest. His left hand grips his sword and the right the arm of the chair, in a somewhat tense manner. He is seated facing right and looking into the distance with a rather anxious expression. It seems somewhat odd to

see a military figure depicted seated, but it is quite customary for it to be so - unless the figure is in a kilt, the reason being that the kilt is not at its best in seated position. In the Duke's case, however, he is seated because he was partially paralysed and confined to a wheelchair as a result of contracting an obscure tropical disease when he was in the Navy. It was his further misfortune to inherit over one million pounds of debt with the Dukedom in 1895 and although he succeeded in paying off the debt by 1914, he had to vacate the famous Hamilton Palace and reside at his seat at Dungavel in Lanarkshire. It is no wonder, therefore, that his face, although strong and well worthy of his Naval nickname of the 'pocket Hercules' on account of acts of bravery and strength he displayed, should carry a somewhat careworn expression, and an awareness of pain and disability. The family seat is now Lennoxlove in East Lothian where his portrait hangs today. The cheerful colour in the portrait, however, dispels any gloom. The red of the military tunic is balanced by the darker red curtain in the background, while the dark green trews with their bright coloured check provide a contrast.

The final portrait, "Sir Everard im Thurn" (plate 48), is equally colourful although in more delicate shades of blues and whites. Sir Everard is depicted as the explorer he was, standing, three quarter length, with his hands on a globe of the world. He is dressed in white tropical dress, with one of his honours on a ribbon around his neck. In the background is a map of the Pacific showing its southern shores where Sir Everard made his name, the blue of the sea areas providing a foil to the white of his jacket. A humorous touch is the white cocatoo, with its two bananas, on a perch at his left side. Lorimer was both pleased and displeased with the portrait, as we learn from a letter to his sister in which it appears that Louise's criticisms of their mother's portrait may have taken its toll, and further reduced his self-confidence about his abilities:

"As to his picture, when I got up on the ladder to clean it, I saw it is an able bit of work. I think it needed a little maturing being a difficult scheme, and I deeply regret not to have another sitting for the head wh. could have been done on his way north - but for the RA.

I know the charming expression of eyes you mean. There is no doubt I ought to have had that, but that is the sad part of my portraiture. They hardly ever do give the most attractive look of the people. The Duke of Hamilton's was just the same. It could have been much nicer. So that is why I often fear I am not a portrait painter. I think I begin them with great intelligence often, but the anxiety

of the sittings, the weather etc. seem to break me down - or else I should rest them longer and begin again. But you see how difficult it is."(25)

In October of 1909, his mother mentions:

"I like it in every way and am so glad it is so satisfying in the end."(26)

- the last few words suggesting that Lorimer may have worked on it a bit more following exhibition in the RA. Today the portrait is owned by the Royal Geographical Society.

These five portraits, then, of the 1900s again show Lorimer's diversity.

4.5 Subject Pictures of the 1900s.

The stylistic development of art progressed rapidly in Europe in the new century: 'Expressionism' moved into 'Fauvism', and the first stirrings of 'Cubism' were felt.

In Scotland, the great flowering of Charles Rennie Mackintosh's talent had taken place at the end of the century, but the 'Glasgow Boys' had passed their zenith, and the group fragmented. Their work had had great significance for Scottish painting in their rejection of academic values and the sentimental narrative style of the Victorian era. By degrees they had become accepted by the older generation. When James Guthrie achieved membership of the RSA in 1888, this was regarded as a great triumph, a recognition at last of the Group's success by their Eastern compatriots. After Sir George Reid took up the Presidency of the RSA in 1891, more elections of Glaswegians followed, culminating in the Presidency of James Guthrie in 1902.

John Henry Lorimer had for many years been appreciative of the work of the 'Glasgow Boys' and among his papers is a copy letter giving some of them, and other artists, his support. The letter shows that Sir Isidore Spielman, writing from London, asked him to contribute to an exhibition (date and location unspecified but before 1901) and to recommend the names of Scottish artists who could be invited to do likewise. Apparently Lorimer sent a list of 13, including Robt. Alexander, Lawton Wingate, George Henry and W.Y.McGregor, but only three were invited, Alex.Roche, E.A. Walton and W.E. Lockhart. Lorimer therefore replied:

"I regret that I cannot accept the Committee's kind invitation myself, as it would give me no pleasure to see my work on the walls while many other important artists in Scotland had been treated in a manner derogatory to their ability and the large artistic community which they should represent."

Nevertheless he came to feel that the triumph of the Glasgow artists was detrimental to his career. He said in a letter to his sister in 1905:

"There is no doubt the resignation of Reid as President here, and the advent of Guthrie and the Glasgow host, who have won their rubber and are now in possession of the Academy, turned the attention of everyone, and fashion, press etc. to their way of looking at things, so exit the rest of us. What curious turns fate or fortune have up their sleeve. Had I known of this turn I doubt, probably I ought not to have given up the ground in London."(27)

But he continued painting with his usual vigour, responding in some measure, in his own way, to modern French art, although not to the avant garde movements. His long acquaintance with the French artistic scene is reflected in the slight lessening of definition in form, but is seen particularly in the luminous quality of his tonal values, and his interest in the varying effects of light. His canvas "Midsummer's Eve" sees him venturing into Symbolism, although he advances no further in that direction. His limited stylistic development of the period is the adoption of a smoother, thinner manner of applying paint, broadly expressed with little fine detail, and enlivened in some passages by thick broken strokes of paint.

Numerically, his known output during 1901-1916 of genre and genre/landscape paintings was less than in the decade 1891-1900, 16 as against 22 respectively. There was no reduction qualitatively. In addition he executed five pure landscapes and vastly increased his watercolour output. What must be stressed of his genre work in this period is that it reaches a pinnacle of excellence in giving us his personal view of Kellie Castle in canvases of particular delicacy and charm, celebrating not only the gracious interior of the old Castle but also the exterior and gardens. There were, in fact, more landscape paintings - with or without figures - executed in this period than he has ever done before. These will be discussed in a separate section, leaving the interior genre to be considered here.

Two of the seven genre canvases which we can identify in this period are today hanging in public galleries: one in Lorimer's native Edinburgh ("Flight of the Swallows") and one in Rochdale ("Hush"). Both these paintings of 1906 take us close to French art, "Hush" in the luminosity of its clear light atmosphere, and "Flight of the Swallows" in the white gowned figures, the young girl on the right being reminiscent of Degas' ballerinas. We are here reminded that Degas was made an Honorary Member of the RSA in 1911, and exhibited a painting in that year, and also in 1913 and 1915.

The setting of the "Flight of the Swallows" (plate 55) is Lorimer's bedroom in the turret at Kellie from which one can see a portion of the front of the Castle and the little swallows perching on the tops of the roofs ready for their journey south. The group of four figures in the room is observing the birds gathering together and one little girl takes their imminent departure so much to heart that she weeps. This may seem sentimentally excessive to us today, but life in the countryside has special values and interests which should not be underrated. In fact the swallows were always a matter of concern to the family. At one point Mrs. Lorimer writes that external painting of the windows had been rushed on in order to be finished before the swallows arrived, and Lorimer frequently featured the birds' nests in his many watercolour pictures depicting windows at Kellie. The nests can be seen in the corners above the window in "Flight of the Swallows". Admittedly, however, the sentiment of the girl weeping is something which the 'Glasgow Boys', for example, would have avoided in their work.

The painting is one of Lorimer's most beautiful in terms of light and shade and colour. The left side of the small turret room glows with the golden light of the afternoon sunshine coming into the room from the window at the spectator's back, from where it is reflected on to the high polish of the floor and creamy white decor of the walls; to the right the room is in shade. The large centrally placed window which we do see allows in the charming turquoise colour of the roof tiles which reflects on the window seat and floor and acts as a foil to the pale decor and white of the female apparel. The various elements of light reflections, delicate colourings, the old Castle setting, and the white clad feminine figures, are all quintessentially Lorimer.

In 1906 the painting was sent for exhibition to the Georges Petit Gallerie in Paris as we learn from Lorimer's sister:

"Greatly to our surprise he suddenly sent the Swallow picture wh. none of us had seen or supposed was nearly done to Paris (to the G.P.). He says he'll get it back in 6 weeks and can work on it again."(28)

Whether or not he did so is unknown, but the painting was sold in 1908.

Lorimer's individualistic style is also apparent in his canvas "Hush" (plate 56) and here the Whistlerian description of 'symphony in white' applied by reviewers might be considered justified, although it is similar in composition to his "The Eleventh Hour" of 1894. Again the main emphasis is on the horizontal plane,

accentuated by the mother's bending figure - quite different to the verticality of "The Flight of the Swallows". In "Hush", as in "The Eleventh Hour", we see the same white panelling, and the same day bed which this time supports no disconsolate bride but a happy mother bending over her baby. The treatment of light is therefore 'Aesthetic' in its softness, consistent with the harmony and peacefulness of the subject matter. Indeed the mother and child image in the quiet setting seems to lend a religious quality to the painting, reminding us of Lorimer's "Berceuse" and "Lady Chalmers and Son". His friend Orchardson's "Master Baby" also comes to mind.

The room is again severely bare - only a discarded rattle on the floor - (a "puritanically empty room" as one reviewer describes it) again displaying Lorimer's innate love of simplicity, which also allows complete concentration on the subject matter. The subtle and luminous colour scheme of white and grey silvery tones is relieved only by the blue day bed and sunlit landscape seen through the open window where a flock of doves cluster on the window ledge - "the effect of sunlight on their plumage beautifully rendered". By the side of the bed lies a dog, with his head on his paws, determined that no one will disturb his little master. The baby is further protected by the St. Christopher model on the wall above his head, appropriate as his name is Christopher. He is the son of Violet - the lady in the picture - and Robert Lorimer, brother of the artist, who was by this time a very successful architect. They had married in autumn 1903, little Christopher being born in December 1904. The Lorimer correspondence describes the artist formulating his picture with Violet's help in autumn 1905 at Kellie.

It must be a matter of conjecture as to why Robert allowed such an important family painting to be sold elsewhere, which it was when exhibited at Burlington House in 1906. It received much acclaim and was purchased at the Private View by a discerning newspaper owner for £300. The 'Times' said of it:

"... it is treated with such a delicate sense of colour and with so much knowledge of the effect of light upon varied surfaces that it may fairly be considered - and this is saying a good deal - the best picture of this considerable artist."

and the 'Sheffield Daily Telegraph':

"It is most restful to eyes wearied with garish canvases to come upon this cool and tranquil composition"

Such appreciative reviews were numerous and were compiled into a booklet by some unknown person, perhaps the new owner. He was Mr. Walter Scott, J.P., whose local newspaper celebrated its Jubilee the

following year in 1907. As part of the celebrations he donated "Hush" to the local art gallery, indeed this may have been his purpose in buying it, but nevertheless he said in a letter to Lorimer that after having enjoyed it in his home for these months he was exceedingly loathe to part with it.

The painting still remains in Rochdale Art Gallery and was loaned in 1983 for the Lorimer Exhibition at St. Andrews, Fife, and was found to be in poor condition. It was grimy, and had lost its "subtle colour values and tender gradations of tone" and was loose on its stretcher.

Violet Lorimer may also be portrayed in another canvas by her brother-in-law of 1911/12, entitled "Flowers of the Hearth". It features a woman standing with a child in her arms and two children chasing one another around her legs. By 1911, Violet and Robert had added twins to their family, Hew and Daphne born 1907, and later another boy, Michael. They lived in Edinburgh, and through the long window of the room in the painting can be seen a church spire and a street scene, so it may have been inspired by the family's home at 54 Melville Street. The painting is today unlocated, as are several others of this period, such as "A Room at Twilight" also of 1911.

A painting with an undoubted Edinburgh base is "Housework's Aureole" (plate 57), which depicts the upper floor in Lorimer's house at 4 Drummond Place, Edinburgh. A housemaid is seen sweeping busily, closely watched by a playful white cat.

The very ordinary action taking place in the "Housework's Aureole" is in striking contrast to the enormous sunlit reflection from the cupola which spreads its light over the wall of the staircase like a gigantic spider's web. It illuminates and totally uplifts the dreary Victorian landing of the upper floor. The shimmering reflection contained within a lengthened ellipse is a dramatic piece of painting and reminds us of Lorimer's unending interest in the effect of light on surfaces.

Also concentrating on the effect of light, this time more atmospherically than dramatically, is the painting "Sunlight in a Room" of c.1913 (plate 58). Here we have returned to Kellie Castle, positioned in the drawing room, the composition limited to the west end of the room, and structured around a centrally placed window. Through it, the sun is streaming and spreading its beams on the floor, the window and the sunlight being the focus of the work. The setting of Kellie Castle drawing room is exactly the same as in "The White Lady", but now the window is closer to the foreground plane and

it is an unfigured scene. The sunlight picks out the two vases of daffodils and the model frigate on the table in front of the window, lovingly describing their detail. In the glowing sunlight the tones are warm - very different from the cool "Hush" - and the red and blues of the carpet are rich in the sun's rays. The white decor of the room and plaster enriched ceiling are tempered by the roseate glow and the whole is imbued with a warmth which reflects Lorimer's delight in his home and his keen perception of the scene before him.

This section cannot be concluded without mention of Lorimer's "Our Lady, Star of the Sea", which is unfortunately unillustrated, and our only knowledge of it is from the following reports, so it cannot be critically considered meantime. It is distinguished by the unusualness of its subject matter in his oeuvre and by its chequered career. Mrs. Lorimer describes it:

"Was down on Monday to see JH's great new picture. Quite, quite original and lovely in colour. Bob did a lovely altar for the R.C. Cathedral in memory of Canon D. and JH was so enamoured of it that he got a larger canvas and painted, in the church, through all the appalling cold. Three Nuns in the tender grey blue worn by the Marie reparation order are kneeling in front of the altar - tall lighted candles, flowers etc. (Louise took him 3 exquisite kinds of tulips yesterday just what he wanted and it saved him some time) hangings of the most delicate kind and at either side open doors through which the sea with high horizon line, boats and red roofed houses appear and it is all just thrilling. He came back fr. a week at St. Monans with such a lot of big sketches."(29)

A year later, the number of nuns therein seems to have been increased to four, according to a later letter of Mrs. Lorimer's. She also describes the trouble which Lorimer will go to to get a painting just the way he envisages it:

"How I wish you could see "Our Lady Star of the Sea". It is perfectly lovely, the colour enchanting and it is all so interesting and quite original. He is going to send it out to Fox Covert [his sister Alice's (Polly's) house at Corstorphine into which she moved in 1901] tomorrow and then he is to go on Tues. and paint in a beauty bit of plaster work from Polly's drawingroom ceiling. He thinks there is a bit of wall wh. needs enriching. It is a very large picture so a van must go but I need not tell you our John is indefatigable. There are four kneeling figures and two doors open at either side [of] the altar showing sea and boats and masts, lighted candles on the altar etc. etc. It is excitingly beautiful. It has to be in London 2nd April."(30)

It was hung on the line - as was also his "Flight of the Swallows" - in the RA Exhibition of 1907 and received much favourable attention. One spectator was inspired to write a verse in its

praise, which is still extant. One unidentified reviewer for the "Athenaeum" (25.5.07, No.4152) gives us a further insight into the picture's content, and his considered opinion:

"From the accident that places his work at the tail end of the oil paintings [last room] we are able to close our review of these with unqualified praise of Mr. Lorimer's "Our Lady, Star of the Sea" (843), which is surely the greatest triumph of refined and accomplished painting that Burlington House can show this year.

It represents, unfortunately, the interior of a chapel tricked out with all the cheap adornments of inferior, modern decoration. Nothing could be a worse example of "L'art nouveau" at its thinnest and tawdriest, yet by an executive miracle, while all this is most closely rendered, it is transfigured by the artist's calm breadth of vision. Few artists have the power of sustained thought necessary to produce a work of such varied interest and perfect continuity. Though it shows a more diffuse manner and an entirely modern colour scheme it verges on the unfaltering perfection of Van der Meer.

The three most outstanding features of the exhibition appear to us to be the works of Mr. Lorimer, Mr.G.W. Lambert, and Mr.Charles Sims. Mr. Lorimer's painting has the varied and lasting interest of a work that is to become a household feature"

It is interesting to note that Lorimer was inspired to paint this picture by an altar designed for St. Mary's R.C. Cathedral in Edinburgh by his brother. At the same period, his brother had commenced building the R.C. Church of St. Peter's in Edinburgh, a jewel of Italianate style, and Mrs. Lorimer comments:

"It does seem odd, doesn't it, that Bob shd. be building an R.C. church and JH painting this RC picture. But things just happen."(31)

It just happened too, later, in 1914, that their sister Louise turned to the Roman Catholic faith, an action which upset some of her relatives greatly, but not her mother who by this time was unaware of such momentous events. The Catholic faith remained in the Lorimer family and a chapel was subsequently made in Kellie Castle, converted from a bedroom.

"Our Lady, Star of the Sea" was not sold at the RA of 1907, and did not fulfil its promise of becoming 'a household feature'. In 1914 Lorimer sent it to the Paris Salon as "Notre Dame : Etoile de la Mer" and it has since then not left France. We learn the reason from Lorimer's pen:

".... I beg to enclose a letter of Feb. 1915 showing that two pictures which I exhibited in the Salon of 1914, not returned before the outbreak of war, stranded there on account of the difficulty of transport, being two of my

best works, were offered by me, in memory of the association of our soldiers with theirs, as a gift to the French Government and accepted by them."(32)

The other painting was "Les iles de l'Ouest", one of Lorimer's Iona landscapes, of which more later. Both paintings were accepted by the Government, but were eventually re-located outside Paris, the landscape to the town of Thionville, Moselle, where it hangs in the Town Hall, and "Our Lady, Star of the Sea" to a small church in the town of Paulhan where it is inconspicuously hung, I am told, in a dark corner. Entreaties have been made by various influential people in Scotland to have it retrieved and restored, and hung in a more suitable place, so far to no avail. It is even seemingly impossible to acquire a photograph of it from the French authorities.

4.6 Participation in Artistic Bodies and Exhibitions.

Taking part in the administration of organisations is a task to which everyone is not naturally drawn, and no doubt many artists found it burdensome. Lorimer was not a man to push himself forward into any limelight, but if he felt he could genuinely help in any matter he was usually very willing and ready to serve. The general administration and business of the Royal Scottish Academy was and is in the hands of the Council which consists of office bearers and Academicians. Members are elected to serve on the Council and on the various Committees, though they do not always accept the task. As we have already heard, when Lorimer was elected in 1904 to the Hanging Committee "by a large majority", the then President, Sir James Guthrie, was obliged to send a delegation to persuade him to accept - there is a letter extant from Patrick Adam which corroborates this. The Hanging Committee was probably one of the more onerous tasks, but Lorimer had had experience of it before for the British Section of the 1900 Paris International Exhibition, as we have heard. Why he had to be persuaded is not revealed, but throughout the period 1901-18 he served six times on the Council and also as Auditor, Librarian and Visitor. Nothing is known as to how he fared as a tutor [Visitor], but there is no record of his ever having had private pupils so the task was probably not a natural metier for him.

If this is so, it may be a contributory factor for his refusing an invitation in March 1914 to be a Member of the Faculty of Painting in the British School in Rome.

His interest in the well-being of his fellow artists and their families is instanced by his service as President of the Scottish Artists Benevolent Association. Appointed in 1904, following the

resignation of Sir George Reid, he was still in office until at least 1909.

Scottish artists' interests were also being looked after in other ways, notably in the sponsorship of their identity as SCOTTISH artists. A debate on how best to indicate the individuality of Scottish art and its difference to English art had been rumbling on for some time, especially with regard to exhibitions of British paintings in international exhibitions. Some people wanted Scottish paintings to be shown separately from English works and attempts were made to break through the official red tape of London management, and to secure better representation. Lorimer was well aware of these discussions when left in charge of the British Section of the 1900 Paris International Exhibition. Many artists were dissatisfied with the arrangements there, but were mollified when Scottish work secured the lion's share of the honours awarded. Later, in 1904, when the St. Louis Exhibition was projected, Scotland was promised a gallery to itself but London and a Royal Commission again overruled the idea. The RSA establishment suggested a boycott of the exhibition but this did not commend itself to a number of members. The London Committee sent Mr. John Macwhirter on a mission of issuing invitations and found ready response from artists in Edinburgh and Glasgow. Lorimer was one of those who agreed to submit, sending two canvases, "The White Lady" and "Idyll, Autumn".

There were many problems about partition, for example that it would present difficulties with Scottish artists resident in England who indicated that they would cast in their lot with England if it ensued. Further, it would motivate Welsh and Irish artists to demand segregation also, which would tend, some artists felt, to fragment the British entry to international exhibitions. In 1907-8, when the Franco-British Exhibition was being organised the debate was at its height, the Scottish section demanding a separate room and the management saying this was impossible.

Probably as an off-shoot of this debate, artists and interested parties in Edinburgh and elsewhere resolved in 1907 to inaugurate a body whose stated aims were to ensure the preservation of representative examples of Scottish art, particularly by acquiring works of contemporary Scottish artists, and to assist in enriching Scottish public collections of art. Mrs. Lorimer speaks of it to her daughter:

"I send you Draft Constitution of Arts Assoc. and newspaper cutting. We 3 and one other were the only Females at the

meeting yesterday. I hope it will grow into a big real thing. It does seem strange that when Yankees and others arrive to see a representative show of Scottish art we simply haven't got it."(33)

The body became the Scottish Modern Arts Association, and in its first Annual Report of February 1908 said it had purchased ten paintings by Scottish artists during its inaugural year, one of which, we note, was J.H.Lorimer's "Flight of the Swallows" (plate 55) from that year's RSA Exhibition. Until they obtained a permanent gallery site, the Association lent their paintings to leading galleries throughout the country. At their first annual meeting they had a membership roll of contributors amounting to 260, which grew with the years. In 1910 we find Lorimer taking his turn on the Purchasing Committee, and in a letter he mentions his intention to purchase pictures by R.A.Alexander of an old man and horse, and by W. MacGeorge of salmon fishers drawing their nets at Kirkcudbright. By 1964 the Association had, however, outlived its usefulness and the collection of over 300 works, including oils, watercolours, prints and sculptures, was donated to the City of Edinburgh. In this way, Lorimer's "Flight of the Swallows" came into the collection of the City of Edinburgh, where it is usually on display in the City Art Gallery. The City also possesses three preliminary drawings for the painting, also donated by the SMAA in 1964.

Scottish art was further promoted in 1908 by the Scottish National Exhibition held in Saughton Park, Edinburgh, the Fine Art Section being in Saughton House. It was the fifth exhibition of a considerable size held in Edinburgh during the previous twenty five years, and of it Mrs. Lorimer writes:

"The whole Exhibition is being a great success. They began after paying all expenses of construction etc. with a considerable balance to the good from the sale of nearly 60,000 season tickets and every day there are thousands of 1/- visitors."(34)

Lorimer sent three paintings: the 1890 portrait of his father, the genre painting "Lullaby" and his recent portrait of the Rev. Smith. His mother is enthusiastic:

"We have just come back from a second visit to the Exhibition having arranged to meet JH and go round the pictures with him. We had a delightful time JH gave us an excellent tea in a nice outside place so that we had plenty of air. ... JH's exhibit is splendid. Pater's portrait in an admirable light. It was quite a revelation to me - I had never seen as I have now seen it. His dear old Minister and the Nana picture are the other two he sent and they also are seen excellently."(35)

To the Franco-British Exhibition in London Lorimer sent "A Dance"/"Spring Moonlight", and it was also sent to a large exhibition in Christchurch, New Zealand. He exhibited his paintings widely in fact - with the exception of having a one-man exhibition of his works. He seemed to lack determination to proceed with the matter, although it was often spoken of. His mother writes:

"JH is, I think, seriously considering a show in London but it won't be this year. He liked much yr. dear letter about it. I think if well managed it might be a great success - his range is so wide - but horribly difficult to get the pictures wanted together - still, other people have."(36)

And Lorimer himself writes to his sister:

"A thousand thanks for your most kind letter about my having an exhibition, and noble offer to let me use yr. £200. I am fearfully puzzled on the subject and haven't made up my mind. I am going to have a talk with Paterson who has a show at the Fine Arts now. If I had done a few, much finer things where you could put the word master in them, and say I had a right to call attention to myself, it would be all right. As it is I fear it is premature, and I wish to do it remember; but it is a thing one can only do once, as my show would be a general exhibition of my work, and not the other kind wh. is often such a success bearing on one thing like gardens, Japan or Italy. With the Kellie affair now looming in 7 years [1915] I am also most anxious to make it a money success."(37)

As his mother points out, other artists managed to get representative canvases together, and even his close friend and fellow artist, Patrick Adam, had an exhibition in London in 1911, despite being somewhat impecunious as Mrs. Lorimer tells us:

"Mrs. Pat Adam is not coming to us - their income is less than ever from lower interest and North Berwick taxes so high, so she is going to be parlour-maid herself and have only one servant. I am very sorry for them."(38)

Certainly, while Adam's work was much admired, only one small picture was actually sold, so it was a speculative business. But the self-advertisement of such a venture is incalculable. In the first years of the new century Wm. Russell Flint, for example, incurred a shortfall of £92 on his first exhibition but a resulting commission covered the loss.

Lorimer's modesty regarding his attainments is perhaps laudable, but I am sure his sister would point out to him in her reply that he had done many fine things in his time well worthy of exhibition. It must be said that his innate modesty with regard to his works, or lack of confidence in his own abilities, can only be seen as a drawback to his career.

He did, however, continue with his private viewings in his home, almost annually. His mother describes one occasion:

"JH came to see us late last Friday night to say he had resolved to ask about 50 people to go to see his pictures on Monday. Would I help and give two maids for the afternoon. Of course we were all delighted. It went off beautifully and the house looked charming. Besides Mr. Mason, yr. Mamie and the dear old Minister for RSA in next room there was the lovely Ghostie Kellie picture wh. is to go to St. Louis. I grudge dreadfully it not being shown here but at least the guests on Monday were thrilled. ... The portraits seemed heartily admired by JH's party every one of them, so I hope good may result. JH was very pleased with his party, only McLarens didn't turn up. Tea and coffee excellent and abundant succulent cakes etc. Service excellent. Commissionaire with medals to open door. Louise had a busy time pouring out."(39)

Necessity, of course, is a great spur, and Lorimer was not driven to mounting an exhibition for lack of ready cash, although no doubt extra income or capital would have been welcome, especially in view of the 'Kellie affair' looming ahead. For purposes of comparison, however, consider that in 1912 Wm. Russell Flint, for example, was earning c.£650 per annum and on this he felt secure enough to go to Italy with his wife for one year to broaden his outlook.(40) In 1910 Lorimer had received £680 for two portraits, and in the same year he sent his mother £300 towards her expenses. So while he was not in the top rank of earners amongst artists, he was earning sufficient to keep him in comfort - and he was not shouldering the expense of a wife and family. He was also generous. In 1915 he writes:

"You ask about my watercolour sold at Christie's. It made £12.12/-, - a humiliating price compared with the great successfulls, but still quite a nice subscription to the Red Cross."(41)

4.7 Landscapes.

The years in this period under review saw considerable development of Lorimer's interest in landscape painting. Not only did he continue interpreting Kellie Castle in its various aspects, but he moved his figurative scenes out of doors into activities associated with Kellie gardens and its policies. In addition he set himself to painting wide tracts of coastal sands in the Western Isles, entirely unfigured, on which he had hitherto not concentrated to any marked degree.

Landscape painting was not, of course, new to Lorimer. From his earliest known view (of Kinghorn Loch) executed when he was aged 8,

he had recorded features of the landscape, in pencil, watercolour and oils. Few of such works seem to have been exhibited, and most of those which have are unlocated and unillustrated - such as IONA CHILDREN SELLING GREENSTONES for example. A few have, however, been considered here, such as "The Mushroom Gatherers", and in this chapter, "Midsummer's Eve" and "A Frenchman in Luxembourg Gardens".

The latter are two of four paintings executed by Lorimer in this period which we may categorise as landscapes with figures, and we will now look at the remaining two, both of which may be called genre/landscapes. The first of these is "Autumn" or "Idyll, Autumn" of 1903 (plate 59). The 'Scotsman' of 2 Feb. 1903 describes it fairly accurately, but with some ignorance of the artist and his roots:

"One of the best works Mr. J.H.Lorimer has exhibited for some time is his "Autumn". It is evidently an English park landscape, and in the flush of golden colour with which it is overspread the feeling associated with the season of the year is happily expressed. The composition is original and attractive, and the line of old trees crossing the field have been carefully studied and painted. In the foreground, which is strewn with leaves, a little incident is in progress which lends animation to the scene. On the right is a good type of English rustic with a large bundle of leaves on his back who has playfully put his foot upon the end of a large branch which a group of children are dragging away. They have turned round, pulling meanwhile, not very sure of their man, and their faces are illuminated by the glow of the westing sun. The group, which includes two sympathetic dogs, has a certain rustic grace, and indeed the figures are all drawn with considerable distinction. The handling is freer than one has been accustomed to from Mr. Lorimer, and though leaning more to the decorative than to the naturalistic side, the colour is very pleasing."

It is not, of course, an English park landscape, or an English rustic, but a Scottish scene, that of Kellie, and the Kellie orrman, and while the action depicted therein is a new incident, the landscape itself has been described by Lorimer in "The Mushroom Gatherers". We see again the row of trees diagonally across the picture, edging the little river with the little bridge over it, again the high horizon with the little copse of trees at top left, and in addition this time a tiny glimpse of the Forth beyond. Two points in the review, however, detect the changes in Lorimer's works; firstly, the handling of the paint is certainly very free, carrying further the development we have seen in some paintings of the previous decade where paint was applied more thickly and streakily in

many passages (indeed the painting was laid down in 1897 and only touched up later prior to exhibiting in early 1903). "Autumn" is particularly representative of this in the summary and juicy description of the many leaves in the foreground of the painting. By contrast, the foreground of the earlier "Mushroom Gatherers" displays more precision of detail in grass and wild flower description. Secondly, the colour is indeed very pleasing, the warm browns and oranges and tawny colours of autumn glowing in the late sunshine - all much richer than is his customary palette. When we compare these colours with the pale, silvery-grey graduated tones of "Hush", we see again what a skilful artist Lorimer was, capable of depicting the variety of beauty he saw around him in different ways.

The second figure painting in this section is "March" (plate 60), and again the scene is of work being done on the estate, this time the spring pruning of trees.

"March" is signed, but undated. It was first exhibited in 1912 and is more stark in concept than "Autumn". For example there is nothing remotely resembling the sentimental here - no delightful rosy cheeked children, no cute little dogs, in fact no human emotion in the scene whatsoever. It is a practical picture showing a man getting on with his work, in rather a cold and bleak landscape. The trees are bare and the sky looks as if it is holding more snow, yet there is evidence of spring in the snowdrops and the bare forearms of the man. The composition of the painting is interesting in the strong vertical lines of path, trees and to the left, the mass of Kellie Castle. The man on his ladder continues the upward thrust, our eyes forced up to the bare trees with their rooks and nests in silhouette against the stormy sky.

The painting is now owned by the East of Scotland College of Agriculture, King's Buildings, Edinburgh, having been gifted to them by a former student, and it is displayed in pride of place in their Committee Room. The College authorities are very proud of it and had it cleaned after presentation. It is still in its original frame.

A word or two may be said here about the frames in which Lorimer mounted his paintings. He went to considerable trouble to have suitable frames for his paintings, an example of which is well displayed in plate 60. It is carefully designed with a simple geometric pattern of 'dots and dashes' with a cluster of berries or blossoms and leaves at top of frame. A duplicate of this frame can be seen in plate 53, and the same 'dot and dash' design with variations in plates 43 and 59. Some were even plainer, such as in

plate 3. Many of Lorimer's paintings today are in elaborate frames, but these may have been changed in the course of the years. One example of an exchange - which incensed Lorimer when he heard of it - is mentioned in a letter:

"Then he [JHL] decided at the last to ask permission to exhibit the Lister. Lister wired with pleasure but a letter came to say the picture had come home from the Photogravure people without a frame and he supposed he was expected to supply one and that the one he got was narrower etc.. JH instantly wired "Please put portrait in the frame specially designed for it for the Academy", to wh. Lister "extremely sorry but that frame long since disposed of".(42)

Similarly, when his paintings go through the salerooms nowadays they are often parted from the original frames, which is regrettable.

This close interest in frames for his pictures was an off-shoot of the Arts and Crafts Movement in which both the Lorimer brothers were interested, particularly Robert. To what extent he helped with the frames is uncertain, but we already know that he designed the frame in which their mother's portrait of 1902 was housed, and another reference in a letter from John to Robert suggests such designing was a customary occurrence:

"Do take a walk into the NG and think of my frame if you have a spare minute."(43)

He may also have been instrumental in having them hand-produced in one of the firms he dealt with, although Mr. Mair of Wheelers of Arncroach, his local contractors, had no knowledge of any such production when I consulted him in 1986.

Turning now to Lorimer's landscape canvases without figures, these can be divided into two groups. The first features paintings of Kellie and the surrounding countryside, of which I will look at two canvases: "Pastoral in East Fife" and KELLIE LAW.

"Pastoral in East Fife" (plate 61) was not exhibited, under that title, until 1934. A letter of 1908 from Mrs. Lorimer, however, seems to refer:

"The picture is in shape rather long and narrow the Bass in the distance, sheep and lambs and pigeons and a dear little child figure done from Emma Sophia - at one side the Sundial you know so well on top of wall. You must imagine the rest, all very pure and tender and would I think be delicious to live with."(44)

Certain details in this description are absent from the painting before us, notably the child figure, so to date it from this extract is only tentative. Like any other artist, however, Lorimer altered constituent parts of paintings from time to time, so the child could

well have been deleted. If the 1908 date can eventually be proven, it will probably be true to say that this is the first major pure landscape painting (37" x 50") which Lorimer attempted. First or not, it shows a delightful prospect over harvested cornfields towards the Firth of Forth, with the island of the Bass Rock in the distance. (The frame on this painting, incidentally, is another original, the design of which Lorimer has used on several occasions.)

Examination of the brushwork in the "Pastoral" makes it clear that the paint is now more thinly applied, the treatment somewhat akin to that of watercolour, particularly in the expanse of the sky. The same is true of KELLIE LAW (plate 62), where the brushwork is very broadly expressed, the foreground tufts of grass being described by broken strokes, some highlighted where the sun falls on them, very reminiscent of his brushwork in VIEW OF KELLIE (plate 41). The foregrounds of both the "Pastoral" and KELLIE LAW are unusual in that they are in full shadow, the shadow falling from a group of trees outwith the painting, at the spectator's back. The sunlight therefore falls dappled on the ground, and beyond the shadow the vista spreads out, strongly illuminated by the bright sun. These effects remind us once more of Lorimer's interest in the play of light.

KELLIE LAW is undated, and its correct title unknown, but as it is similar to the "Pastoral" in stylistic terms, it is therefore possibly of the same period.

The "Pastoral" describes the southern aspect from the Castle, and KELLIE LAW the view to the north. Lorimer gives us an extremely economical view of the hill, with not even a sheep to provide a focal point. The gentle upward slope of the Law is broken only by a few bare trees, and the boundary dykes dissect the slope into fields. The composition is not unlike that of G.F. Henry's "A Galloway Landscape" of 1889, although Lorimer does not eliminate perspective, as does Henry.

The second group of paintings, consisting of three canvases, show an entirely new venture by Lorimer of landscapes by the seashore, all having titles relating to the Western Isles. He referred to them as "my Iona pictures" so they are presumably painted from Iona looking towards other islands. Iona was always a favourite holiday place with the Lorimers, and throughout his life Lorimer visited friends there. His continuing visits in this period are confirmed in a letter of Hogmanay 1905 when he says:

"I meant to have gone to Iona this season, but got involved doing that picture of Violet and Christopher. I want to go and get a cottage for some months and work."(45)

and we learn from a letter to him from Pittendrigh MacGillivray that he was there in the summer of 1915.

For various reasons there is confusion about titles, and it is possible that more than three canvases were painted, in fact I will mention five. Until the entire provenances of each of the paintings are established, I fear some confusion will remain.

The first one to be located was the canvas (one of two) which Lorimer gifted to the French Government in 1915 - it was exhibited as "Les Iles de l'Ouest" in the Paris Salon of 1914, and it is now in Thionville Town Hall, France (plate 63). Lorimer's niece, the late Miss E.B. Chalmers, has said that this is a pastel executed in 1875 when he was a lad of 19. I have to say that I doubt very much if this is the same work. Lorimer may well have executed a pastel when in Iona in 1875, but in 1913 he exhibited an oil painting called "Island Sands" in the RA, and the Scotsman reviewer (3 May, 1913) described it thus:

"Among the Scottish contributing artists is Mr. J.H.Lorimer, RSA, who has taken a new start-off in landscape with a work of much delicacy and refinement called "Island Sands". The scene might be in the Hebrides. The silvery dunes have a light green covering of grass, on which sheep and sea birds feed, near the shore there are a few cottages, and there is a pleasant lookout to the sea set under a clear and smiling sky. The "Island Sands" is suggestive certainly of remoteness and peace."

If this is compared with plate 63 it will be seen to describe the painting exactly. It seems likely, then, that the painting exhibited in the RA of 1913 as "Island Sands" is the same painting which went to the Paris Salon in the following year as "Les Iles de L'Ouest".

Because the painting was featured by Miss Chalmers in her script for the audio/visual presentation at Kellie Castle, the National Trust for Scotland became involved in attempting to get a modern slide of it. In contacting Thionville they learned it had been damaged by damp when in store. Eventually it was restored and rephotographed - plate 63 is a print from the new slide.

The NTS has taken the work, on Miss Chalmers' word, to be a pastel and no emendation on this point seems to have come from France, although 'painting' is spoken of in the correspondence. Hence there is as yet still some dubiety about the precise medium used in the work.

The second landscape in this group (plate 64) describes almost exactly the same view as "Les Iles de l'Ouest" except that the artist has moved his easel nearer the water's edge. Now the cottages on the left are out of sight and the hilly dunes on the right are in closer proximity. The sheep are again the only sign of life, although there is plenty of activity in the skudding clouds of the western sky.

The present owner of the painting says it was purchased by him from the Fine Art Society c.1978 as "Isles of the West", size 39" x 52". Earlier, in 1973, Sothebys had sold a canvas of same title and size. An entry in the RSA catalogue of 1919 refers to "Islands of the West" (No.196), and a canvas "Isles of the West" was sold at the posthumous sale in 1937, size given as 40 $\frac{1}{2}$ " x 55 $\frac{1}{2}$ " (No.67). These may, perhaps, all be the same canvas.

The final known painting in this group is A DESERTED BEACH IN THE WESTERN ISLES, size given as 40" x 60". This is a descriptive title given recently by Auctioneers, the original being unknown. We may tentatively associate it with two entries in exhibition catalogues, the RA of 1915 and the RSA of 1920, both entered as "Western Isles".

The scene depicted is similar in concept to the two landscapes just described in that there is a large expanse of empty beach and grassy tufts of the dunes, with the sea in the middle distance and the hills of the Isles in the far distance. The horizon, as in the others, is high, about one third from top of the picture. On this occasion the sheep seem to be missing, but the gulls are wheeling in the sky.

To complicate matters there is yet another seascape which was shown at the RSA of 1920 entitled "Western Shores" (No.416 in catalogue, "Western Isles" being No. 223). A canvas of the same name was sold at the posthumous sale in 1937 (No.70) when its size was given as 34" x 44". They might be the same canvas, but they are definitely not "Les Iles de l'Ouest" which has been located in France since 1914, and are not likely to be either "Isles of the West" or A DESERTED BEACH IN THE WESTERN ISLES as these last are larger. "Western Shores" might possibly be the same canvas which was sold by Trefoil Fine Art in Glasgow c.1971 and then at Sotheby Gleneagles in 1981. It is now unlocated. There was also an oil entitled "Iona" exhibited at the RGIFA in 1929, but nothing is known of it except that Lorimer priced it at £40, so it was small.

There are problems of provenance, then, regarding this group of works, which are not clarified by Lorimer's note to his sister of

1916:

"As you say the Iona picture must go to the Club at once ... In a former letter you suggested one of my large Iona pictures for Club. But I have only the last one now. I offered the other and my picture of the Altar ... to the French Govt. in 1915, as a gift."(46)

The Club is possibly the Atheneum in London of which both Lorimer and Hannah's husband were members. Why the Iona painting should go there, however, is unknown.

Despite all the uncertainties, it is clear that this is an important group of paintings in Lorimer's oeuvre. The luminous quality given to the seascapes is analogous to that in many of his genre scenes, and the painterly style is consistent with his development at this time. The views are broadly expressed, only the sheep having any detail, and the colour is bright and attractive, the blue of sky and water being deep in tone, contrasting with the silver of the sand. The subject matter does, of course, lend itself to breadth of treatment, such as we see Wm. McTaggart re-iterating in many canvases - "The Coming of St. Columba" of 1898, for example, showing a similar seascape to Lorimer's. McTaggart's paint, however, is applied much more thickly in great juicy daubs, very summarily expressed, whereas Lorimer's paint is thin and by comparison his features more explicit.

Lorimer has moved a long way from the high precision of detail with which he used to portray scenes, but on the other hand he is never to adopt the very broad treatment of many of the modern Scottish artists of his day, such as S.J. Peploe's "Boats at Royan" of 1910, or J.D. Fergusson's "A Lowland Church" of 1916.

4.8 Watercolours.

Throughout his life Lorimer used watercolours, but as with his landscape paintings few of his early works have come down to us. From 1872 he had watercolours hung in Edinburgh (gallery and paintings untraced) and from 1873 in Glasgow, in the RGIFA.

Watercolour artists had to fight for recognition of their medium. They had always been overshadowed by the oil painters, and from the inception of large public exhibitions such as the RA and RSA, watercolours had been relegated to inferior hanging places. English watercolour artists led the way in 1804-5 for greater appreciation of their art by the inauguration of the Old Watercolour Society (later the Royal Society of Painters in Watercolours, the RWS), of which Lorimer became an Associate in 1908.

In Scotland, as in England, there were competent watercolour

painters, the art having developed rapidly during the period 1790-1830. While it played a small part in the life of Wilkie, Thomson and the Nasmyths, it was more important to David Roberts, his work being cool and unemotional and precise, without any of the glamour or mystery of the inscrutable countries he visited abroad. Sam Bough, on the other hand, introduced a touch of atmosphere into his watercolours of Scottish scenes, injecting vivid life with the ever-shifting movement of clouds over a windblown landscape. Wm. McTaggart continued this process, liberating his style to express the sparkle and flicker of light. In his search for movement and for the brilliance of open air colour, he has been rivalled by no one in British art except Turner.

McTaggart was one of the founder members of the Scottish Society of Painters in Watercolours (RSW) which was inaugurated in 1878. From this time on, some painters were prepared to devote themselves entirely to this medium instead of using it as a subsidiary to painting in oil. Sir Francis Powell, who was knighted five years after the Society was created Royal in 1888, was President from the beginning, and McTaggart became Vice-President on the death of Sam Bough less than a year after it was formed. Between 1880 and 1890 the Society's ranks were strengthened by several artists from among the 'Glasgow Boys' - James Paterson (who became its President), Arthur Melville, Wm. Y. McGregor etc..

Watercolour technique was subjected to similar pressures as was oil painting in the rapidly changing art world of the late nineteenth and early twentieth centuries. Technique had to be adapted to cope with the rapid changes and Arthur Melville was an artist who rose to the challenge with great individualism and success, his subject matter reduced to economical abstractions of shape and colour. Charles Rennie Mackintosh, on the other hand, used greater detail in his works, flowers being delineated with precision and economy. The watercolours of the 'Scottish Colourists' in the 1920s and 30s, were as distinguished by their strong colour as were their oils. F.C.B. Cadell's works had all the bold, free brushwork of his oils, handled with a spontaneous fresh technique. He, like Lorimer, was very fond of Iona, and views of the island represent the major subject of his watercolours.

In 1880, two years after the inauguration of the RSW, Lorimer became an associate member, elected to full membership in 1885. Appendix 4 gives details of the watercolours he exhibited with the RSW during the 1880s, all untraced, and there may be more of which we

know nothing. The subject matter of these works, according to titles in the catalogues, seems to be floral, architectural or landscape. Figures were not generally favoured, nor genre scenes, either at this early period or later.

During the 1890s when he was based in London, Lorimer did not exhibit with the RSW, his concentration, it seems, being primarily on oil paintings at this time. After his return to Edinburgh, however, he recommenced exhibiting with the RSW from 1907 onwards, and on a greater scale with the London-based RWS from 1908 when he was elected an Associate. Mrs. Lorimer reports that:

"... he went to receive his Diploma in person in that grand old Society."(47)

From this time on, he greatly increased his output of watercolour pictures, and exhibited them regularly in both the Scottish and English societies. Titles in the catalogues show that many of the exhibited works had been executed as a result of his journeyings abroad, either painted then or at a later date. Gradually new titles emerge and it is clear he is producing new works, many inspired by the Kellie garden and policies. Between 1901 and 1916 he exhibited at least 37 watercolours, and at least 91 during the period from 1917 to his death in 1936. A considerable number of these works are available to us today, mainly owned by the Lorimer and Chalmers families. Of the 37 exhibited in this period, I have traced 13, some of which will be discussed here.

It should be noted that Lorimer rarely dated his watercolours, and dates are therefore estimated largely on the evidence of exhibition catalogues. Titles are even more confusing than in his oils, as he used very similar names for many pictures, sometimes using the same title more than once.

Jack Firth has said that at the end of the nineteenth century watercolours were:

"... sometimes framed in a deep, ornamental gold frame with or without a mount - sometimes they were gold too - and the total effect resembled an oil painting in its presentation."(48)

This is true of some of Lorimer's work of that period, and in the twentieth century also. Plate 33 of St. Paul's Church, Edinburgh, is unmounted and has a deep gold frame, highly ornamented, as do several others of the later 1916-36 period. This does give the effect of looking like an oil painting, and one has to be in close proximity to appreciate that the medium is watercolour. Several are mounted on gold coloured card - see plate 68, for example, and some

have both that and a deep ornamental frame also.

Kellie Castle continued to give Lorimer inspiration for his work in watercolour as much as in oil. Through his ability to select unusual angles of view and transmit them to us by his brush, we are privileged to have these delightful glimpses of the old Castle. Ten of the thirteen available to us in this period are of Kellie. Plate 65, "A Scottish Garden"(a), shows the Castle from the north-east with the topiary yew garden created by Sir Robert Lorimer in the foreground. "A Scottish Garden"(b) shows Kellie from the north-west, with the garden dominated by a large syringa bush. Mrs. Lorimer dates this by her comment in a letter of 1906:

"Jack has a charming watercolour of a bit of the Castle and a lot of syringa and our biggest bush is beautifully covered with roses this season and he is adding it. It comes in well. I hope he'll get at it this afternoon."(49)

Perhaps the most impressive paintings in this group are "Starlings on the Roofs" (a) and (b), plates 66 and 67 respectively. The latter was sold at Christie's, Glasgow, in 1985 for £480, since unlocated. Both "Starlings on the Roofs" would have been painted from inside the Castle, probably from a high turret window, looking out at the roofs and the birds much as he did in his large oil "Flight of the Swallows". Sometimes he shows us his viewpoint more clearly in that he displays the window itself, in all its verticality, such as in "The Swallows Nest", and in "March, Kellie Castle" (plate 68). In the latter, the window is centrally placed, close to the foreground plane, the view seen squarely through it. A tree is seasonally bare, and one of the high turrets of the Castle is featured prominently on the right, just beyond the window frame.

This turret, in fact, becomes a feature in several watercolours. TURRET WITH ROOKS IN TREES is the identifying title given to one of these; the bare tree and its attendant rooks are centrally placed, with the turret in the same position to the right as in "March, Kellie Castle", and the river glistens in the background, below a cloudy blue sky. TURRET AND RAINBOW shows the same turret now fully in the foreground plane, with the tree to one side - the rainbow's colours being more garish than natural. As the original titles for these two pictures are missing, it is impossible to date them from exhibition catalogues, but I include them here on grounds of their kinship with "March, Kellie Castle".

The subject of Lorimer's watercolours are not, by any means, limited to Kellie Castle. From his Edinburgh home, for example, he has given us a charming and unusual view of the interior of his house

- a corner only of one of his beautiful fireplaces (plate 69), with his favourite bowl of tulips, and statuettes, calling it "Spring Praised by the Ages". "Gathering Grapes" (plate 70) is also set in Edinburgh, in the home of his sister, Alice, at Fox Covert, Corstorphine. His niece, Miss Esther Chalmers, is depicted gathering the fruit in the Vinery there. A loosening of detail is seen in this watercolour, despite the clarity of the grape bunches, which makes it quite different from the finish of some of his earlier works. An example of work done as a result of his travels is seen in "In the South", a charming view of Mentone, looking over the red roofed houses across the bay to the distant hills. A sense of perspective is achieved by the branch of a lemon tree hanging at the top of the picture in the immediate foreground, yet the view is deliberately flattened by the depth of colour on the hills which brings them forward. The dazzling light of the Mediterranean is well suggested. Again the treatment in this little work is much looser.

In the main, however, Lorimer's watercolours continue detailed, and are firmly representational. A nineteenth century look prevails, rather than the often stark, sometimes abstract appearance of twentieth century art. Only in his colourings does he seem to take cognisance of current trends. While his colours do not rival Melville's or Cadell's, they are, for him, remarkably bright. Many are very beautiful and display an enchanting lustre of tone.

4.9 Life in Edinburgh and Award of the Legion of Honour.

The period under discussion, 1901-1916, must have been a very full one for Lorimer. It was city life - there were the demands of the RSA and other bodies in which he was interested, and above all, his art. Not a day would pass, all being well, when he would not wield his brushes.

There was also a social life to be lived in upper-class Edinburgh, calls to be made and received, and entertaining to organise. Maintenance and improvements to his house at 4 Drummond Place also took up his time. His mother says in letters:

"Yesterday had a cab and Auntie and I drove down and had tea with dear JH in his Palazzo which is always burnished and charming."(50)

"I took JH the matting yesterday and stayed to tea. He has still work people in but in another week will be finished. The room at back is even nicer than I thought - floor replaned, walls white etc.. ...his house always gets finer

and finer. There is not an ugly thing in it. It looks as if he had thousands a year bless him. He has got incandescent gas in the two Drawing room Studios and has given his Housekeeper one in the kitchen. It gives a glorious light and is so pretty and no glare."(51)

The base of Lorimer's life, however, was his work, and on its success depended his well-being. As his paintings suggest, he was a very sensitive man, and sensitive to how the world thought of him, especially his fellow artists. In 1905 his sister Louise comments to Hannah:

"I do wish he could get a run of luck again but with trade so dull artists have bad times."(52)

In 1906, when his "Hush" is purchased, Mrs. Lorimer writes:

"It is most cheering and I hope it is the turning of the tide ..."(53)

But in 1907, Louise is still describing a depressed state, with sisterly candour, which gives us an insight into his feelings at this time. She and Lorimer have been at Kellie, both sick with colds:

"However we really got through all right and JH improved and went away today looking much better. I do wish he could have put in a quiet week here now However he has Prof. Charteris to sit tomorrow and is as usual a prey to doubt as to what he is to do; go to London? go to Paris? keep his house open? shut it up? dismiss his housekeeper? keep her on? etc. etc. He spent the whole of yesterday evening writing, with sighs and groans, to his graceless nephew [Patrick Chalmers] whose conduct distresses him extremely. I do hope his pictures will be well received in London and Paris. Its very unlucky that in Edinburgh where he has now rooted himself he really hasn't one congenial brother brush to associate with. They all seem - whether jealousy or what I don't know - so nasty and horrid about his work. I went down on Sunday morning to sit for him for a little and he'd just had a visit from Wingate who apparently had just snorted at his "Mary, Star of the Sea" picture. Of course I'd never for a moment expect Wingate to understand or sympathise with such a picture but all the same it seemed to depress and upset JH very much. It is no good my saying its lovely because of course he thinks - no doubt rightly - that I know nothing about it - but he was just in the state when a visit from an encouraging, not necessarily too sympathetic but not wholly unsympathetic, friend would have done him a world of good. There's Pat Adam, to be sure, but Pat is away still."(54)

Lorimer is generally spoken of by those who knew him as being a quiet, well-mannered and charming man. At the same time he was, as Louise points out, a prey to doubts, indecisive in many matters, as mercurial as the traditional artist. He was also dogmatic in many of his opinions, and if they were being ignored could be obdurate. He

was also highly principled and never hesitated in supporting what he considered a good cause, even to his own detriment.

The first in a series of disagreements with the Royal Scottish Academy, over which he had apparently resigned in late 1909, comes to light in a letter of Mrs. Lorimer's:

"First I must say how I regret my want of faith about the RSA. JH has withdrawn his resignation as they signed a document exactly as JH prescribed and he seems to think it will work out all right. I am greatly relieved."(55)

He was not to win the day, however, in a matter of the utmost importance to him over which he was both very hurt and very angry.

In 1899 he had been invited to become a member of the Société Internationale de Peinteurs and in 1903, as we have seen, he was honoured by the Académie des Beaux-Arts by being elected a Corresponding Member of the Institute of France. He much appreciated the support which he received from the French, and his almost annual visits to Paris and his submissions to the Salons kept the association warm and sincere. By 1912, the Members of the Société wished to honour him further by nominating him for the medal of the Legion of Honour which, they felt, they had been remiss in not awarding years ago. The procedure was for the French to enquire if the British would allow the honour to be awarded by asking if the King would grant the recipient permission to wear the medal. Lorimer had been assured by the British Ambassador in Paris that there would be no problem, but in the event, the Foreign Office declined to pass the application to the King.

Their grounds for refusal were that in 1911 new "Regulations respecting Foreign Orders" had come into force which required that the services to be recognised by a foreign honour must have been performed not more than two years before the notification of the decoration to His Majesty's Government. When, on December 20th, 1912, the French authorities enquired whether Mr. Lorimer could be granted Royal permission to accept and wear the Legion of Honour, they unfortunately referred to his "Benedicité" which, as we know, had been acquired by the French Government in 1894. Obviously neither this purchase, nor their further purchase of the portrait of "Colonel Anstruther-Thomson" in 1896, nor the help they received from Lorimer in the administration of the 1900 Paris International Exhibition, had taken place during the previous two years, hence the Foreign Office's decision. Clearly the French had intended the distinction to show appreciation of Lorimer's work as a whole, the "Benedicité" being referred to as an example, but the Foreign Office chose to abide strictly by the letter of the law.

Lorimer was bitterly disappointed at this decree. One can well imagine his feelings. Like his other French honours, the award would have encouraged him enormously, and raised his standing amongst his fellow artists, especially in a decade when he felt his fortunes had been at a low ebb. In addition this was a time when his young brother was being eminently successful in his career - Robert had been knighted in 1911 after the completion of the Thistle Chapel. Also his brother-in-law, Everard im Thurn, had been knighted in 1905 for his governmental work abroad. The award of the Legion of Honour, he must have felt, would have gone a considerable way to improving HIS status.

He was also very angry about it all. Not only had he been assured that all would be well, but he felt it was an affront to the French artists who had been so kind to him. Letters were sent to the Foreign Office appealing, and assistance sought in high places, Prince d'Adenberg in France and the Prime Minister in Britain, all to no avail. None of his arguments to the Foreign Office shook the decision of the officials concerned, and the tone of Lorimer's letters made them all the more rigid. It is sad and ironic to note that in one internal F.O. Memo it is admitted:

"I would have submitted his name for private permission ... private permission is designed for cases which don't come under the Rules for full permission. However he has become so abusive, I don't think he deserves any consideration at all."

Three years later, in 1916, after gifting his two Salon pictures to the French Government the previous year, Lorimer wrote again to the Foreign Office. They informed him that further Regulations had come into force and these decreed that services in the domain of art were now specifically declared not to qualify a person for permission to wear a foreign decoration. The final internal memo. is again sadly ironic:

"This is a hard case as Mr. Lorimer's services to France are undoubtedly valuable ... and his artistic merits seem to entitle him fully to the honours offered. But he is expressly barred by the regulations and I do not think we can re-open the matter. I wish we were permitted to tell people that the refusal of royal permission does not debar them from wearing their decorations except upon the King's uniform and in H.M.'s presence. This would relieve all heart burnings."

The full story of Lorimer's frustration may be read at the Public Record Office at Kew Gardens, London, where the Foreign Office archives are deposited.(56)

4.10 End of an Era : Death of Mrs. Lorimer.

The new century had commenced for Lorimer on the high note of RSA membership, and his artistic reputation at the most elevated point it had ever been.

Although he himself felt that his return to Edinburgh had lost him a lot of ground - the "Tait failure", the "Glasgow host", etc., his attainments do not really justify this attitude. London had acknowledged his skill by electing him Associate of the prestigious Royal Society of Watercolour Artists in 1908, while France elected him a Corresponding Member of the Institute in 1903, and awarded him the Legion of Honour in 1912. Above all, his painterly expertise continued to grow, and some of the resulting pictures are amongst his most beautiful. His work in landscape alone, in this period, especially his Iona seascapes, shows his continued ability to develop and expand his style.

About 1910, his outlook seems to have been more cheerful, judging from remarks in the correspondence, but the bureaucratic fiasco of the Legion of Honour in 1912 further depressed him. The outbreak of war and the consequent separation from his beloved France and his artistic life there, would also be grievous for him. An even greater loss must have been the death of his mother, at the end of this period.

He had had no more enthusiastic supporter in his life than his mother. She had loved him devotedly, encouraged him enormously and never failed to appreciate every facet of his artistic work. It is largely due to her numerous references to him in letters to her daughters that so much knowledge of his works and activities has been preserved. Her last letter in the vast correspondence is dated 1913, and thereafter, sadly, she declined into senility and died aged 81 on 31st December 1916. Her daughter, Louise, nursed her devotedly with the help of a nurse in the last years, and sums up the sad atmosphere in a letter to her sister from Kellie in 1915:

"I go about in this autumn beauty - trees still almost in full leaf but turning lovely russets and golds - with a constant 'serrement de coeur' feeling that both this season and all else is drawing to a close. I try to struggle against the 'cui bono' attitude and go on as if everything was permanent and keep the rooms nice though no one sees them."(57)

One of Mrs. Lorimer's last written tributes to her son was sent in a letter with congratulations to him on his 49th birthday in 1905, in which she says:

"You have had in many ways a very good year and look like it - so young and happy finding such joy in the things great and small that the Almighty is always providing for those who see. I feel confident that you must soon be relieved from anxiety. Meantime your attitude is noble and you can and do lead the simple life, and if the world has not as yet made you rich you have the deep satisfaction of knowing that you are one of those favoured ones who make the world rich."(58)

CHAPTER FIVE : 1917 - 1936

5.1 "The old order changeth"

Tennyson's lines on the passing of Arthur were read at Mrs. Lorimer's funeral in 1916 as she had been fond of them. They were prophetic in heralding not only another period of change for her son, but a change throughout Europe caused by the holocaust of the First World War. The 'old order' was changed in numerous ways, the world of art too reflecting the social upheaval of the age.

In Scotland the war had less immediate effect on national art than on English art because Scotland had no equivalent of movements such as the radical Vorticists who were greatly affected by conscription and fatalities. Many Scottish artists, however, became war artists, including J.D.Fergusson, D.Y.Cameron and John Lavery, Muirhead Bone and James McBey, as, of course, did their counterparts in England such as Percy Wyndham Lewis, Stanley Spencer, Paul Nash and Christopher Nevinson. Canvases like Cameron's "The Battlefields of Ypres" or Paul Nash's bitterly ironic "We are making a new World" swept away the last vestiges of the sentimental anecdotal picture.

Scottish art had several groups of artists keeping abreast of artistic developments. Probably the most advanced painters in Scotland at this time were the 'Scottish Colourists', followed by the 'Edinburgh Group of 1912' which was reconstituted after the war in 1919, of Eric Robertson, J.G. Spence Smith, Cecile Walton etc., and the '1922 Group' which included W.G. Gillies and the young Wm. MacTaggart (b.1903). As Wm. Hardie points out, however, in this period of worsening economic conditions and in a climate generally unfavourable to patronage, it is understandable that artists should appeal frankly to the eye, and be untroubled by intellectual advances:

"The great majority of the more interesting Scottish artists of this period [1920s] appear as traditionalists who show a cultivated awareness of the more decorative styles of the recent European past."(1)

This would certainly apply to John Henry Lorimer, who at 60 years of age in 1916, was not called upon for War Service of any kind, and felt no inclination to define the historical moment on canvas, or to change his style in any major way. It can be noted here that Lorimer was always an individualist inasmuch as he never joined any groupings of artists who banded together for various reasons. He might, for example, have joined his great friend

P.W.Adam in 1912 in the 'Society of Eight' with other artists like Paterson, Cadenhead, Lavery. As Wm. Hardie says, the Society was not in any sense the expression of a new wave in Scottish painting, it only united artists who all tended to adopt a painterly approach and to use light-keyed colour. Undoubtedly the later 'Edinburgh Group' would be much too modern for him with their 'pagan brazenness rather than parlour propriety'.

He preferred to remain independent, however, and continued his usual routine as far as was possible during the war years, the most notable changes being caused by the death of his mother in 1916. With her passing, he became the titular head of the family, the main effect of which was that he took over the lease of Kellie Castle.

From this time on, his principal residence was the Castle. He continued to maintain his Edinburgh home at 4 Drummond Place, but, progressively as the years 1917-36 went by, it was often closed for varying periods, and the housekeeper dismissed. At this time he treated the house principally as a studio and as a store for his pictures. When passing through Edinburgh he frequently used hotels in the city both as a resting place and for entertaining when this was required. In or about 1934, however, he re-opened Drummond Place and resided there each winter. The summer months he spent at Kellie, and after 1929 partly at Kellie and partly at his property at Pittenweem - of which more later. He travelled almost as much as ever, modified later to a certain extent no doubt by the restrictions of age, but still visiting Paris as much as possible.

Despite his relative conservativeness, his artistic style, especially regarding subject matter, undergoes some change, as did his association with fellow artists in the various bodies of which they were members.

5.2 Difficult Times.

All his life Lorimer contributed his paintings to many exhibitions throughout the country, and abroad. The first few years of the present period under discussion, to 1921, brought with them considerable flux in his usual pattern of exhibiting, the first of which was in connection with the Royal Academy.

The RA had been one of the first bodies to which he submitted works, and from 1878 onwards he had been a faithful contributor. This came to an abrupt end in 1915 with his exhibit "Western Isles". The reason is unknown. Thereafter he did not again send to the RA, although, strangely, he left them £200 in his will "in memory of

kindness received from the Members".

Two years later, in 1917, he ceased to exhibit with the Royal Scottish Watercolour Society, again the reason is unknown. He had exhibited with the RSW from its third exhibition in 1880 when he became an Associate Member, and except for his years in London in the 1890s had exhibited almost annually, especially since 1907 when his interest in watercolour painting had intensified. All that is known is that in 1918 he was on the governing body of the RSW, the Council, and by 1919 he had resigned from both Council and Society.

Most importantly of all, in 1921 he resigned from the Royal Scottish Academy. As we have seen, his first resignation from the Academy was in 1909, but on some point at issue being resolved, he withdrew the resignation. In 1918, he again resigned, this time in support of his architect brother, Robert. The full story is told in Esme Gordon's book on the history of the Royal Scottish Academy(2), but briefly it concerns Sir Robert having been maligned by some sculptors in the Academy, notably Pittendrigh Macgillivray, and some unsubstantiated charges made against him. Sir Robert seems to have handled the matter calmly and capably, acting at all times within the machinery of the RSA procedures, but his brother got emotionally upset about it all and not only resigned in protest but returned his Diploma and Medal. On Sir Robert hearing of this, he felt it did his case no good at all, rather the reverse in fact, and appealed to John to withdraw his resignation. This he did, to which the Council acceded.

In 1920 he chose to argue with the Council on the matter of commissions. The previous year the Members had voted unanimously for the introduction of a 5% commission on all sales at the Annual Exhibitions, as an aid to improving the Academy's financial state. An extant draft letter dated 26th March 1920 from Lorimer to the RSA Secretary reveals his views. He agreed that "the heavy wages bill and rise of expenses in arranging an Exhibition had made this necessary", but there were occasions, he argued, when artists accepted offers for exhibited works which were less than the Catalogue price, yet the Academy levied commission on the entire Catalogue figure. This, Lorimer felt, was an iniquitous practice, one which a reputable body like the Academy should not follow. He argued that commission should be levied on the actual sale price, not expectations. His arguments as detailed in the draft letter seem reasonable, cogent and well researched, but evidently on putting a motion to an Assembly meeting the Members present did not agree, the

motion being defeated by 17 votes to 7. This controversy seems to have been caused by Lorimer having sold a painting below catalogue price and having had commission levied on the entire catalogue price. He says in his letter that he is not mourning the loss of £2.10/- (£2.50) - that was of no consequence to him - it was the principle which was important. The subject was still in his mind when he sent in his final resignation, as we see from a draft of it where he says:

"The serious question of a high class institution like the Academy charging commission not earned on sale, beyond the sale price, has been before you. We feel that it is no use saying that this is advertised in the Exhibition circular and catalogue so that exhibitors know what they are in for. It ought not to be there ... I regret that it is therefore better for me not to take my share of Academic responsibility in shabby or unjust treatment of the exhibitors of an honourable body."

His final resignation from the Academy took place in 1921 when the Council Minute records receipt of his letter:

"A letter from Mr. Lorimer, of date December 1st, [1921] addressed to the President and Council was submitted to the President, in which, for various reasons alleged, the writer tenders his resignation of membership.

Sir James Wingate, after reviewing the grievances of which Mr. Lorimer complained, and with which all present were familiar, said he thought no other course was open to them, but to accept the resignation. This became the finding of the Meeting.

The Secretary, in intimating this to Mr. Lorimer, to express the deep regret of the President and Council at the severance of their long connection."

The "various reasons alleged" and "the grievances of which Mr. Lorimer complained" are not revealed to us, but there is extant the above-mentioned draft of his resignation letter from amongst his posthumous papers. From it we can gather he was much disturbed about three matters. One was the question of the commissions, the appropriate paragraph being quoted above; another was regarding election to Academy Committees. He discusses recommendations he had made about election to the Committees, the details of which are unspecified, but he finishes the paragraph with: "so that resignation is the proper sequel, and I now resign." The final and most important matter related to becoming a retired member, and being given a pension. He was by this time 65 and had been awarded a pension. The same Council Minute as previously quoted records the following:

"A letter of date 30th November [1921] was read from Mr. J.H.Lorimer, in which was enclosed cheque for Eleven Pounds, Seventeen Shillings, recently sent him as half year's pension of Academician over sixty years of age.

Mr. Lorimer explains in his letter that he returns it, as he feels that it will be better that he should not be a pensioner of the Academy."

Why he should not wish to be a pensioner is unstated, but in his draft letter he writes:

"I had the advantage of a conversation with the President last varnishing day on the Pension question. He told me he had come to the conclusion that members on receiving it should retire. I recall that Sir George Reid held the same view. I note that several of my contemporaries have gone on the retired lists. The step from retirement to resignation is a small one. ... I have written to Mr. Hastings as to the Pension Fund, from the benefit of which I now retire."

and in a letter to his sister advising her of his resignation he says:

"I do not wish to be on the retired list - with leave to exhibit one work on sufferance;"(3)

Had he only refused to accept the pension, perhaps the status quo could have been maintained. Taking into account his other grievances, however, he must have felt he could not continue as a Member under such circumstances.

These disharmonies must have caused him great pain. He was not a man who went looking for trouble or argument, but he did have standards and high principles and did not flinch from trying to 'right' anything he considered to be 'wrong'. In addition he did not have his brother's cool temperament in a crisis, but tended to get excited and emotional rather than using his brains in a calm, business-like way; in short, he was an artist with an artist's deep emotional response to important issues.

Esme Gordon records (p.192) that in 1932 Lorimer:

"wrote from his Drummond Place address to enquire whether it was improper for him to append the letters RSA to his name as the author of a paper on Fife. He had not used them on exhibiting pictures, but was it like "Once a Bishop, always a Bishop" or a "Sheriff"? On receipt of no more than acknowledgement, he again wrote, this time to remind President and Council that it had been the Assistant Secretary rather than his colleagues who had pressed him to give up his Medal and Diploma. But, as the Academy continued to retain his Diploma work, he supposed that the break was not intended to be absolute. This he might well have contested legally. A telegram he sent the next day

showed that he expected no reply to this letter. Council declared that he should never use the letters RSA unless the dates 1900-1921 be appended, intimating election to and resignation from the Academy."

Thus ended his long association with the Academy. The Council's decree was harsh, especially as they retained his Diploma work, "Maternal Instinct", as they do to this day.

A strange postscript is that, as with the RA, Lorimer bequeathed them £200 - to the Pension Fund.

5.3 External Images.

Lorimer's troubles with the RSA and other bodies give us some insight into the mind of the artist. His external appearance is shown in several images executed about this time.

Just prior to the period presently under discussion, James Paterson, a fellow artist, did a small pencil sketch of him dated 10th Dec. 1914, which is in a private collection in Edinburgh.

Lorimer himself gives us a third and final self-portrait, first exhibited in 1923 as "Portrait of a Flower Painter" (plate 71). He adopts the same device as he used in his "A Dog and a Mirror" of 1896, that is, his portrait is shown in a mirror. This time the features are not in shadow, but fully displayed, and again he is depicted painting at the easel with palette in hand. His expression is intent, showing concentration on his subject matter. The 1896 self portrait was secondary to the portrait of the dog, but here the self portrait is the primary object, the bunch of tulips beneath the mirror being a focus for his attention and furnishing the title. The tones are bright, the mahogany frame of the mirror being a deep red, while the flesh tones of the artist's face above his blue jacket are repeated in the cheerful bunch of pink and white flowers beneath. The plain background is scrambled, in shades of blue, grey and brown with a pink reflection from the flowers. A similar bunch of tulips in similar vase can be seen in his watercolour "Spring praised by the Ages" (plate 69), while the same mirror becomes the subject of another watercolour which I call MIRROR AND SNOWDROPS. In the latter, it is interesting to note the scene reflected in the mirror - sheep and lambs grazing on sandy dunes.

About this time too, Lorimer sits to sculptor Percy Portsmouth for a bronze head (plate 72). Nothing is known of the circumstances of the commission, if such it was, but after the artist's death the work was acknowledged by Percy Portsmouth to Lorimer's executors. A letter from the sculptor says:

"I am sorry that I cannot give you the date of execution but I think somewhere about 1920. ... The pose of the bust was characteristic of him, just that slight tilt of the head. Lorimer was a very shy and sensitive man, loveable to those who were privileged to know him."(4)

A photographic portrait of him (plate 73), taken sometime during this period, confirms the slight tilt of the head, and shows him as the urbane, pleasant-faced gentleman that he undoubtedly was. I may add that Portsmouth's opinion of Lorimer is one which has been encountered frequently throughout the research for this thesis.

5.4 Works of 1917-1936.

Although the walls of the RA, RSA and RSW were not to support Lorimer's paintings hereafter, those at the RGIFA, RP, RWS, and various other places would still do so. There was, in fact, no reduction in his enthusiasm for wielding his brush and for sending the results to exhibitions, mainly within the UK. Considerable change did take place, however, in the subject matters of the paintings, the trends detected during the 1901-16 period being confirmed and intensified. Domestic genre, for example, in keeping with the times, was now virtually out as subject matter, mainly in favour of land or seascapes.

As far as can be judged, Lorimer painted 34 new oils, excluding portraits, during his later years - 29 titles have been taken from exhibition lists and 5 are known from other sources. It is difficult to assess from the titles alone what the subjects are, but as far as can be ascertained only two of these are domestic genre works, both of which are known. Nineteen are possibly land or seascapes, and 10 are floral studies. This latter is a re-kindling of interest in his very early work when he was known as a flower painter in some quarters. The remaining 3 paintings appear to be interiors, perhaps figureless.

As will be gathered, many of the 34 paintings are unidentified and unlocated. It must be stressed that definite figures are more difficult than ever to establish for this stage of his career, not only because of the high number of unlocated works but because it is so difficult to identify which painting is which from titles alone, given Lorimer's propensity for altering them. For example, is "Twilight in a Room" the same painting as "A Room at Twilight", or "Refuge from the Storm" the same as "Any Port in a Storm"? Conversely, as we have seen, he can give two quite different paintings the same title, and in this period particularly he

sometimes paints an oil and a watercolour of the same subject, and gives them the same title. Consequently the figure of 34 is a considered opinion, rather than a hard fact, and there may be more canvases of which we know nothing. Taking this figure as a working hypothesis, however, it should be noted that it shows his output to be just marginally greater than in the previous period, so there is no reduction quantitatively in his output, especially in his watercolour work which continues to increase in this final period.

Qualitative judgement is more difficult to assess because of the unavailability of many of the paintings. Amongst the 13 known of the 34 oils, 3 are his 'Iona' pictures which were discussed in Chapter Four. The majority of the remaining 10 are exteriors of Kellie Castle, seen from various angles and in various seasons, none of them major works although they are again painted with a sympathetic eye for the delights of the building and gardens and reflect Lorimer's great love of the Castle and its precincts. "The Long Shadows" shows estate workers tidying up the autumn leaves from the grounds, the late summer sun casting a delightful warm glow over the scene, while "Spring by the Shadowed Tower" (plate 74) gives a full view of the Castle from the rear. Lorimer's style is still fully representational, and indeed factually accurate as can be seen if this latter painting is compared to plate 13 where an early photograph of the Castle shows the rear view and garden in its untamed state. The painting is a development of a watercolour painted earlier of same title, in which he has singled out the N.W. tower for detailed attention showing it dappled by the sunlight and shadow of the nearby tree.

Another beautiful garden scene is "The Golden Hour", known only from the illustration in the RGIFA Exhibition Catalogue of 1919, which is not of Kellie and is as yet unidentified. The 'Scotsman' critic of 22/5/18 says of it:

"These qualities [actuality and significance to pictorial realism] are present in rich measure in the work of Mr. John H. Lorimer, and especially in the figureless picture "The Golden Hour". A scene in an old garden, it is realised in detail and in ensemble, with perfect truth. Yet, because this faithfulness is the site of reverence and love combined with admirable craftsmanship, the result is far more than a factual record of things delightful in themselves, and possesses an emotional appeal to which many pictures of more obviously poetic intention never attain."

A watercolour showing a similar exuberance of summer flowers is COCKENZIE HOUSE to which Sir Everard and Lady im Thurn retired when their governmental service was over. Both this and "The Golden Hour"

are more akin to English art than Scottish, as in the garden scenes of Helen Allingham, and Myles Birket Foster.

Two further landscapes are known of only from newspaper reviews, "Sunshine on Autumn Fields" and "Winter Twilight in the Harbour". Throughout his life, Lorimer and the ladies of his family had grieved over unfavourable notices he frequently received from 'Scotsman' critics over the years, and it is ironic to note that the critic of 1921 gave him probably the most laudatory if fullsome Notices for his RSA exhibits of that year - his final year of RSA exhibiting - that he had ever received. Of "Sunshine on Autumn Fields" he says (21.6.21):

"While these elements in natural effect [respect for reality and relationship of aerial tone and colour] count for much to Mr. John H. Lorimer, one is, on first sight of a picture by him, conscious rather of the care with which every part of the ensemble and its material forms has been observed and rendered. This frequently gives his work an immediate air of direct and simple realism, marked by sensitive observation and careful recording indeed, but emotionally unconcerned. But further acquaintance with pictures, such as those shown by him this year, reveals much more than sensitive realism. With all their obvious truth to appearances, there is in them a delicate appreciation of the human significance, and a personal apprehension of the visual beauty of reality, which endows them with emotional import, and transfuses them with a poignant, if very quiet and unimpassioned kind of poetry of their own. This is perhaps most obviously and charmingly the case with "Sunshine on Autumn Fields", in which the spread of the softly diffused, radiant light over the broad, open landscape, is delightfully conveyed, and the colour moves gently in a clear and delicate, yet rich play of golds, and greens, blues and whites, which, combined with sensitive noting of natural forms and uncomplicated balance of design, produce a sense of those regretfully glad or blithely pensive emotions associated with the fall of the year. If one is inclined to prefer this picture to the more important "Winter Twilight in the Harbour", that is probably because the subject of the latter is more complex, and the execution rather less spontaneous, if scarcely less assured."

(This description of "Sunshine on Autumn Fields" reminds one of "Pastoral in East Fife", plate 61, discussed in Chapter Four, and may well be the same painting.)

The second painting discussed in the Notice, "Winter Twilight in the Harbour" (also unlocated), introduces a category of landscape subject hitherto untouched by Lorimer, that of the little harbours along the Fife coast. It is surprising that he had not been drawn to them earlier, since they are in the near vicinity of Kellie Castle.

Many artists found them a source of inspiration, such as Leslie Hunter in his "The Storm - Largo Harbour" (c.1924) and W. Russell Flint's "Off to Wintry Fishing - Pittenweem". Several titles reveal Lorimer's interest in the coastal scenes, e.g. "Moonlight in the Harbour" (both an oil and a watercolour), and in watercolour only: "Light in the Harbour", "Harbour Sentinels", "Graves by the Sea", "Herring Fishers waiting for the Tide", and "From o'er the Sea".

Of "Winter Twilight in the Harbour" the 'Scotsman' critic, continuing from above, says:

"Yet the sentiment of the "Twilight", despite the absence of figure incident to enrich its appeal, is tongued in an exceptional way by human feeling. The menace of night, the loneliness of the sea beyond the clustered boats in the harbour, the dangers of the fishers' calling are all suggested. With less sensitiveness, but perhaps more virility, the mood in Mr. George Houston's "Stackyard" and "Lochfyneside" is somewhat similar to that in Mr. Lorimer's pictures. Probably the most significant difference is Mr. Lorimer's greater fastidiousness. He is not satisfied, as Mr. Houston seems to be, with a beautiful scene in nature painted from a selected standpoint. He must needs wait until a particular effect of light and atmosphere brings it into harmony with a personal mood or an effect calls up a responsive emotion. And this difference in approach, reflected as it inevitably is in the actual handling, issues in the pictorial qualities which give the work of each its special appeal."

Undoubtedly these land and seascape paintings are the major oil works in which Lorimer is interested during this period. It is clear he has appreciated that interior genre work is out of date, evidenced by the fact that he has executed only two in the 20 years. In the first of these, "Hide and Seek" (plate 75), he probably just could not resist the temptation to paint his grand-nieces, Rosemary and Prudence Chalmers, when he saw them playing at Kellie, and he has given us a delightful portrait of the young girls, especially the elder. The second genre work, "Children Singing", or "Chant d'enfants" as it was called for the Paris Salon of 1933 (unlocated, plate 76) might not be so personal - it is not known who the figures represent. They are grouped round a grand piano, small in size in relation to the canvas area, and are dominated by the large tapestry hanging on the wall. The tapestry occupies the entire upper half of the painting, suggesting that the picture is celebrating the tapestry as much as the people and activity it records. His hallmark of window reflections on floor and walls is again incorporated into the composition. The picture could have been a portrait commission as there is an entry in the RP exhibition of 1931 entitled "Mrs. X with Children Singing", which probably relates to the same group.

The entry of "Chant d'enfants" in the Paris Salon of 1933 - accompanied by "Peintre de fleurs" - brings us to the subject of Lorimer's entries to the Salons in the new century. Despite the comments in his letter of 1903 to his sister, as far as is known he did not send any canvases to the 'New' Salon, the Exhibitions of the Société Nationale des Beaux Arts, but continued to exhibit at the 'Old' Salon with the Société des Artistes Français. Between 1901 and 1916, he sent canvases on four occasions: in 1903 portraits of his mother and Sir David Chalmers, in 1906 "La Dame Blanche", in 1907 "Jardin de Cupidon" and "Recolté de pommes de terre dans un jardin écossais", and in 1914 "Notre Dame : Etoile de la Mer" and "Les Iles de l'Ouest". In addition to the Salons, he sent to the Georges Petit Galerie in Paris at least twice, in 1905 and 1906, and he was asked to exhibit in a special exhibition in 1912. He therefore exhibited more paintings in Paris in the first part of the new century than he did in the 1890s, but although the paintings included some of his best works of the period, they did not have the good fortune to capture popular imagination, and his exceptional success of the 1890s was not repeated.

As far as is known, his only exhibits to the Paris Salon during the 1917-1936 period were as mentioned above in 1933, although exhibition catalogues for the period are difficult to locate, so this is an area which requires further research.

The number of floral studies exhibited in this period point to a return by Lorimer to his former interest in the subject. The floral works he exhibited in the early part of his career are all unknown to us, apart from two: CHRISTMAS ROSES IN GLASS VASE (plate 15) and FRUIT AND FLOWERS (plate 39). Now, of the ten floral studies which he painted during the 1920/30s, a further four have been located. They are all small, catalogue priced at between £20 and £30. The tones are bright, the style free yet clear, but they are of lesser importance in painterly terms than the two earlier works. Probably for Lorimer they were excellent money spinners. In a letter to his sister of 1918, he reports:

"I sold a small flower piece of spotted lilies done at Edwardes Square as an art union prize for £20 of wh. I received £18 - always a help."(5)

Turning now to portraiture of this period, the Royal Society of Portrait Painters was one of the bodies with which Lorimer continued to exhibit regularly. Despite his remarks in 1905 about intending to give up portraiture he seems to have continued to accept commissions as they came along. He exhibited some 34 portraits, at least two of which are pencil drawings, at the RP during this period right up to

the year he died, when he exhibited two new ones "Trevor Johnson, Esq., Fiji Islands Govt. Service" and "Lieut. Col. Colin Campbell, 2nd Punjab Regt.". Of the 34 exhibited, only 6 or 7 are known and identified, this small sample showing little change in style from what has been seen earlier. The portrait of Prof. Alex. Lawson of St. Andrews University, for example, is executed in a very typical Lorimer presentation style, and could have been painted at any time in his career. It shows no sign of the immense changes in art which had taken place since the turning of the century. The tones are sombre, Professor Lawson standing, robed in black, against a dark background, only the excellent hands and face being well illuminated. It is probable that several other commissioned works are in the same style, such as portraits of "The Earl of Mar and Kellie" (1921), "Alex. Watt Blackie, Esq. with his Spaniel, Ranger" (1924), and "Sir Wm. Maxwell, Bart. of Cardoness" (1924).

The second known work is Lorimer's self-portrait already discussed, "Portrait of a Flower Painter" or "Peintre de fleurs", and a third, possible one is "Mrs. X with Children Singing". "John, son of S. Roland Smith, Esq., Headmaster of Loretto" (1921) is known only from the RP Exhibition Catalogue. This portrait depicts a small boy who is firmly holding on to a dog's lead, the black dog looking up at him trustfully. It is interesting to note the little boy's relative modernity in that he is depicted in a school gaberdine, with bare legs and short white socks. In contrast, the little boy "Ninian Crichton Stuart" painted in 1909 by Lorimer looks distinctly old-fashioned today, his childish garb being totally Edwardian. Both children are painted indoors against wainscoting, the tones light and attractive. The fifth known work is a small study (12" x 10½") of Lorimer's nephew, Christopher Lorimer (plate 77). His uncle took the opportunity of painting him between 19th and 21st October 1932 at Kellie when he was home on leave from Burma - a Burmese Chinthee on left of picture denotes the ethnic association. Christopher had made his way in the world successfully since his uncle painted him in 1905 as an infant in "Hush" (plate 56). Now 27, he was Manager of the largest rice mill in the world at Rangoon. The portrait is, for Lorimer, very freely painted, quite different in style from his highly finished commissioned works and matches his own self portrait (plate 1) in colour tones, although his nephew's portrait displays freer strokes of the brush and a sense of dashing execution.

Four, possibly five, of the six oils discussed here, then, are in light tones, only one being highly finished in sombre colour.

This again suggests that Lorimer prefers to paint child portraits, and those in which he has a free hand, in lighter tones. Commissions for presentation portraits are still given the most highly finished treatment, highlighted by chiaroscuro, judging from that of Professor Lawson.

The final works exhibited in the RP which are known to us are small pencil drawings, the first of Lorimer's niece, Miss Esther Chalmers, and a friend, whom Lorimer quickly sketched on their visit to him at Kellie in 1935. The two figures are portrayed reading books in relaxed positions, the composition ingeniously constructed in a semi-circle, the line flowing from one reclining figure on the left into the other on the right. It is reminiscent of Lorimer's better known "Robbie reading Guy Mannering to the Prof.," (plate 8), although here there is more infilling than in the very economically pencilled earlier work. It is clear that the old artist - by this time 79 years of age - has not lost his ability to see an attractive composition in an everyday event and to portray it skilfully. The two ladies lived and worked in Liege, Belgium, and Lorimer visited them from time to time. On one occasion he executed a watercolour from their window, incorporating the window frame, and the view outside, "Window at Liege, Belgium", exhibited RWS 1931.

The second drawing is of his nephew, Patrick Chalmers, the young lad of "The Mushroom Gatherers", now elderly, sketched seated, reading a newspaper and smoking a pipe, seen from an unusual side perspective.

It is perhaps fitting that this brief review of Lorimer's portraits of 1917-36 should finish with three of his family, two nephews and a niece, thereby completing the portrait gallery of his family which began this thesis at the start of his artistic career.

5.5 Watercolour Concentration.

In the final 20 years of his life, Lorimer seemed to derive great pleasure from working on watercolours. His output increased greatly, and he exhibited about 84 paintings during that time, and at least 7 unexhibited ones are known also. Of these, 27 have been located.

Trends already observed in subject matter of his oil paintings also apply to his watercolours. There are virtually no genre works, only one of the known paintings has a figure in it, there are a few floral studies, but the majority are landscape, including interesting perspectives of buildings some of which have already been mentioned and/or illustrated earlier. There are a few paintings of churches,

but in the main the subject is Kellie Castle, often focusing on a tiny part, such as the 'turret' paintings already discussed in Chapter Four, and in this period "Turret and Tree" of c.1924. The upwards-looking angle splendidly emphasises the perpendicularity of the old Castle seen against the blue sky and white, lively clouds. There are also some minimal compositions such as "The Barred Window" of c.1921, reminiscent of his oil TURKEYS AND CHILDREN AT KELLIE of c.1893. "A Doocot in Fife" is one of Lorimer's most luminous studies, the stormy sky and green countryside and distant river below serving as a backdrop to a stark, bare tree, while the white doves congregate on the garden wall to the left of the painting. The Kellie garden is, of course, well featured, such as in "Hollyhock Time" illustrated in the RWS Exhibition Catalogue of 1931.

Although Lorimer was an Edinburgh man, born and bred, he painted very little of his native city. "The Bank of Scotland, the Mound" is unlocated, but two others are known: ST. GEORGE'S WEST FROM COATES CRES. EDINBURGH, and "Twilight : Drummond Place". They make a delightful contrast to each other, the former being a sparkingly clear daylight scene while the other displays a very sensitive perception of the light and hazy atmosphere prevalent in a city twilight. The former features the tall elegant spire of the church, pointing its long finger to the sky, high above the green trees of the private gardens of the crescent. There is a distinct French influence in the watercolour, we are reminded of street scenes by Renoir, Sisley or Pissarro, although theirs are usually teeming with people whereas Lorimer's is unfigured. The "Twilight" depicts the gardens in front of Lorimer's town house, viewed from a high window, and looks over the many trees to the distant roofs and to the church spire of St. Mary's Parish Church, Claremont, Edinburgh.

Several seascapes appear amongst the titles in exhibition catalogues, reminding us of his large oil paintings of the 1914-19 period. SEASCAPE LOOKING TOWARDS IONA, probably exhibited as "Western Isles" or "Rocks and Water", is very similar to his 'Iona' work, still showing the spirit and influence of McTaggart. Lorimer's new interest in fishing village scenes has been mentioned, the nearest we have to such subject matter being PITTENWEEM, LOOKING DOWN A WYND TO THE SEA, probably "The Water Wynd" exhibited 1933 RWS.

In the same village, Pittenweem, there is a house called "The Gyles", built on the rocky foreshore. Lorimer sat on the exposed breakwater of the harbour and painted two views of the house, as with his views of Kellie emphasising the varied heights of the roof tops

and the birds perched on them, this time seagulls. Plate 78 illustrates the first painting. It was probably the work exhibited in 1931, entitled "Roofs and Gulls". The second painting is a very similar scene, "Gables and Gulls" (plate 79), which Martin Hardie has illustrated as "The White House" in his book on watercolours.(6) In both paintings the old Scottish house makes a delightful focal point, and the blue sky with its white clouds brings to mind the breezy air of the little village. As compositions, these are not unlike S. J. Peploe's "Homestead, Iona", but Lorimer's linearism is not so acute as Peploe's, nor the colour so heightened. In their angularity, however, they are probably the nearest Lorimer approached to anything resembling Cubism.

"Gables and Gulls" was given by Lorimer to the RWS as his diploma painting when he achieved full membership of the Society in 1932. (They also own two other paintings by Lorimer of a more minor character, TABLE BY A WINDOW WITH PEACHES AND PEARS, and "Interior Harmony".) He wrote to his sister:

"I got notice that I was elected to the full membership of the Old Watercolour Society, it comes so late that the duties will be apt to be irksome, and give more travelling; but as a full member one's works may be better placed, so it was difficult to pass one's turn! It is a terrifying society and a heavy expense."(7)

W. Russell Flint, President of the RWS, wrote congratulating him:

"For a painter of your distinction and fine record your full membership of the RWS is but a minor matter. It was quite ridiculously overdue, owing I believe entirely to your non-residence in the south."(8)

In almost all of these known paintings, Lorimer's palette is light and colourful. His style is fresh and fluent, and although it leans towards detail, it is not laboured. The lively rhythms of his many cloudy-blue skies give great movement to the scenes, and achieve an element of spontaneity. Nothing is known of his technique in applying watercolour, but he does not appear to have utilized a 'blotchy' method or use a square brush, in fact many of his watercolours resemble oils. The converse is also true; many of his oil paintings of his later years resemble watercolour in their very thin application of paint, suggesting that his predominant interest at this time in watercolour may have some relevance to his treatment of the oil medium.

This section cannot be completed without mention of an unusual, tiny painting by Lorimer which is today in the Royal Collection - a commission for Queen Mary's Dolls' House at Windsor Castle. Its

exact provenance is not known, but artists in every field were commissioned to execute appropriate works of art for the house, in this case it was a tiny painting for the King's Library - not for hanging but for retention in a collection of unframed watercolours kept in a desk drawer. It is sized $1\frac{3}{8}$ " x $\frac{7}{8}$ ", and in its mount $2\frac{1}{16}$ " x $1\frac{7}{8}$ ", - so small that its content is not at first clear. Plate 80 shows it in enlargement. The Curator of the Print Room had it listed as a 'tower or lighthouse', but I was able to identify it as the steeple of St. Mary's Parish Church in Edinburgh - almost exactly as Lorimer had already depicted it in "Twilight : Drummond Place".

5.6 Life at Kellie : The Quiet Years.

Lorimer spent more time at Kellie in the last twenty years of his life than ever before. His paintings of this period - the many scenes around the old house and the country activities of the environs - can be said to reflect the peace, contentment and continual beauty which he found there. To some extent it may be considered a period of retirement, yet he continued to work steadily at his easel, and to exhibit his work regularly and to travel.

A few glimpses of his life at Kellie can be given. The Psychology Dept. of St. Andrews University has taped experiences of old people in the Fife area and one old fisherman from St. Monans relates a memory about Lorimer which may well refer to his painting "Winter Twilight in the Harbour":

"At this point I would like to mention this interesting thing. When I was about 5 years old a gentleman came to the door of No. 18 Braehead and asked to see my mother. He introduced himself as Mr. Lorimer, of Kellie Castle. He was an artist and asked my mother if she would let him have the use of her attic room to do some painting. That took her by surprise. "Oh, I cannae do that - I'm mending the black nets and everything is in a mess and there's no room anyway". But this gentleman was not so easily put off. "I just want a small space to set my easel down at the window". In the end he got his way. My mother took up tea and biscuits in the forenoon and of course I was usually there! I loved to see that man paint those wonderful pictures. But there was one of those paintings sticks in the back of my mind yet. I often wonder where that picture is. Oh, I would just like very much to have another look at it. When that picture was about finished I looked up in his face one day and said "What are you going to do with that picture? Will you give it to me?" That gentleman, with a sad look on his face, ruffled my hair and gently shook his head, but he never spoke; he went back and picked up his brush again. In my innocent ignorance I did not realise the great value of that picture. It was hung up in the art gallery."(9)

Sir Wm. Russell Flint tells of a visit to Kellie:

"The East Neuk of Fife has several admirably paintable harbours, as Scottish artists are well aware. As a small boy I played and sketched there. I, as it were, rediscovered the district on my southward way from the Highlands one year and looked up my old friend John Lorimer (ARWS 1908) at Kelly (sic) Castle, a mile or two inland from Pittenweem. J.L. was a good host as well as a good artist. Though an old man he was very alert and would not let slovenliness pass unnoticed. The castle had certain deficiencies as a dwelling-place but it had fine gardens. These he threw open once a year with a charge for admission in aid of one of the nursing funds. The weather was an important factor. Would it be fine? On one doubtful-looking morning he consulted his gardener, who replied, "Oh, there'll be shoo-ers, and shoo-ers between the shoo-ers, but it'll no be a wat day."(10)

Scotland's Gardens Scheme started in 1931 to support the Queen's Nurses Benevolent Fund, and Lorimer can thus be seen to have supported this cause since its inception. He himself describes the 1932 opening of the Kellie gardens, which he only just managed to catch having been in Belgium, London and Edinburgh just prior to it:

"The new gardener Campbell and his wife had worked splendidly and the garden (especially with the apple trees in full bloom, and the white narcissi along the grass walk) did us all credit. We had a good many visitors and including garden, viewing house, parking cars etc. I was able to send a cheque for £12 to Mrs. Oswald of Dunniker(?), the Secretary. She writes very pleased and says it is much the largest she had got."(11)

With his mother's example before him, he took a great interest in the life of the local community. His mother related in an earlier period, for example:

"He told us in detail of the delightful little picture gallery he has presented and hung with his own hands in the Arncroach reading room, including a very good engraving of Nelson, some fine French things etc.. He hopes they may light some spark in some breast. JH says it is now a very nice mangy wee place instead of being a horrid mangy wee place."(12)

As we have seen, he spent a great deal of his time out and about painting, and it is said of him that he was most courteous to everyone he met, doffing his hat to the most humble female villagers, and that he was a kind and considerate master whom his servants held in high esteem. Although he:

"was a man of decided opinions and strong views of his own, which he never hesitated to express, he had a large and varied circle of friends, not only among those of the highest standing in his own profession, but also among his neighbours and business associates. ... He was a man of

great social charm, with a gift for interesting conversation and for making and keeping friends."(13)

It has been said that "having a conversation with him was like a warm summer's day", and one of his nieces wrote "I have always loved him, as an Uncle as well as a painter. Everyone did."(14)

One might think that much of his life at Kellie would be of a lonely nature, for although many nieces and nephews came to visit, and his sister, Louise, spent time there, the Castle was not so populated as of yore. But his nephew, Dr. Hew Lorimer, now spending his later years at the same place, says that one is not lonely when one is pursuing a favourite and demanding art. Undoubtedly Lorimer painted at every opportunity, and his old figure was frequently to be seen sitting outside in the raw East Neuk air painting busily. It must have been very cold, even the interior of the old Castle would be chill and cold as he painted views from various windows or in his studio, but Dr. Lorimer recalls that his Uncle ingeniously off-set the cold by means of two hot-water bottles dangling inside his voluminous overcoat.

In 1929, when he was 74/5, he launched out into the venture of restoring old houses in the fishing village of Pittenweem. He describes it in a letter:

"... the Gyle House in the Harbour of Pittenweem, which was a disgraceful ruin, blackened and horrible, with every window broken, which spoiled the Harbour. But it was a fine old house with a winding stair, crow-steps, and nice rooms (with most of the ceilings fallen in) with delightful views to the sea and the Isle of May. I bought it for a small sum, and spent a large one on making it habitable, and it is now whitewashed and admired by everyone and a benefit to the place."(15)

In 1935 Lorimer purchased the adjoining house and similarly restored and furnished it, some of the furniture being made to his own design. It can be claimed, therefore, that Lorimer was a forerunner of the 'Little Houses' Scheme of the National Trust for Scotland, a fact for which he has been given no credit.

The two watercolours discussed earlier, "Roofs and Gulls" and "Gables and Gulls" (plates 78 and 79 respectively), are views of the side of the Gyles House.

5.7 Sir Robert : "he did many delightful things".

It is not part of my brief to discuss Lorimer's architect brother, Sir Robert Lorimer, but certain aspects of their association are relevant to the artist's story.

They were always friends, sometimes more so than at others, no doubt, as is the way with siblings. But John Henry writes warmly of his brother in an article found amongst his posthumous papers. The two young men - eight years between them - went on holiday together: firstly to Iona, where they made drawings of the sculptured stones and capitols, and later twice to France, to Laon, Beauvais and Amiens, and then to see the lovely glass of Sens, Troyes and Soissons, and architecture of Chartres. Regarding Kellie, John Henry says:

"He was not the restorer of Kellie Castle as is often written but later he did many delightful things for us."

We have already noted the 'grass-walk' and the little garden with yew hedges where the Cupid figure stood. He also designed the garden pavilion at the NW corner of the garden, of which John Henry writes:

"Here was an instance of the good natured way he could take a hint. He had sketched out a lean-to erection without much character ... I suggested that we needed rather a two-storey building of the nature of a garden pavilion, with an inside stair ... He went away, and soon produced the sketch for the delightful thing we now enjoy."

Again in 1900 we find Robert being assisted by a helpful suggestion from his brother. In his book on Sir Robert, Peter Savage records:

"Lorimer had begun to refer to his Colinton Manner in design by 1900 but the only surviving letter which tells what he meant by this is on Foxcovert, a Victorian house which his sister Lady Chalmers had bought on the western slopes of Corstorphine Hill in Edinburgh. He was to add a new entrance wing ... and he replanned the existing house also. "I made a design," he wrote, "then my brother came down and whenever he saw it said I hadn't grasped the right idea, and that all the public rooms ought to be upstairs to get the benefit of the splendid view over the Forth. He was quite right, I hadn't grasped the right idea, had arranged everything on the ground floor for cheapness and treated in the Colinton manner so I did a new design and have made a regular Scotch house with a ripping upstairs drawing room ..." (16)

The most important occasion on which the artist was able to assist the architect was in relation to the design of the National Shrine at Edinburgh Castle, an assistance which is totally unacknowledged in any relevant writings but which is recorded in a letter from Sir Robert to his brother. Sir Robert had run into trouble from critics regarding his submitted design for the National Memorial. The first design was not approved and in 1922 a second scheme was submitted. A magazine article records:

"When the model was exhibited a storm of protest broke out, mainly because the new building would alter the 'historic outline' of the castle ... Complete deadlock had been reached when Sir John Stirling Maxwell suggested that the new memorial should utilize the existing barrack building, thus preserving the old skyline. This was obviously the only way out of the dilemma, but to Lorimer it meant the scrapping of years of work. He shut himself up in the hour of need, and before a week was ended he had worked out an entirely new design in all its details. Retaining the old structure, he completely altered its character, providing a noble arched recessed entrance and adding behind, the apse-like shrine."(17)

Other publications too give the credit for seeing the way round the problem to Sir John Stirling Maxwell, but Sir Robert's letter to his brother makes it clear that it was John Henry Lorimer who indicated the solution, and that it was 'arranged' that the solution should come from - not even Sir Robert - but from Sir John, probably as a way of having it accepted without further ado.

PRIVATE

17th Jan. 1923

"Dear Johnnie,

I thought I would just let you know what the outcome of our meeting yesterday was as the idea was really put into my head by you of retaining the Billings Building [the existing barracks building mentioned above], I made the suggestion that the exterior of it should be retained and that it should be gutted out and formed into the Gallery of Regiments and that from the centre of it on the north side there should be an apsidal projection forming the Holy of Holies.

I worked this out roughly last night as far as I could without elevations and I think it will be possible to make a satisfactory thing of a treatment on the lines indicated. I saw Atholl about it again this morning to shew him what I had done last night and he approved. He is to attend the meeting of the Cockburn Association tomorrow and make some sort of statement, but how much of this information he will feel justified in giving away I do not know as of course the proposal has not been before the main Committee so he will require to be guarded.

The Lord Provost was at our meeting yesterday and agreed that the scheme as now put forward would knock the legs from under 70% of the critics. Sir John Stirling Maxwell, as representing the Ancient Monuments Board was of the same opinion so I think it is more than likely that something on these lines will go through. Another great point is that they could do it comfortably for the money they have in hand.

Yrs. R.L.

My warmest thanks for coming up. Your suggestion gave me a fresh idea.

Robert did not altogether approve of many of John Henry's paintings, particularly their size. The artist, on the other hand, felt that his brother could have recommended his work more to his many clients in the course of his work in big houses. In fact, John Henry felt that his brother, as an enthusiastic supporter of the Arts and Crafts movement, contributed to a change in style which affected his sales. In 1905 he wrote:

"Of course my lot is only part of a large wave - viz. the crusade carried on for the last 15 years by architects and the arts and crafts men against picture painters. They alleged that painters had taught the public that "anything in a gilt frame was art" and nothing else was. Hence their fierce onset, wh. had a certain amount of truth in it, but the pendulum has swung far too far, and the fashion of making delicious houses with panels of silk, tapestry, curios, lovely furniture - and not a space where a picture can be hung at all - is in fullest swing, hence we the picture painters are under the wave."(18)

It was also an unhappy fact that at the time when Robert's star was in the ascendant, John Henry's was, if not actually falling, certainly standing still, and Robert's was eventually to reach a zenith in the realms of public favour never attained by John Henry. This must have been difficult for the elder brother to come to terms with, although he nonetheless rejoiced in his brother's success.

Robert died unexpectedly of peritonitis in 1929 and in commemoration, John Henry, in the same year, exhibited two of his early paintings of his brother at the Royal Society of Portrait Painters Exhibition in London, the one as a young boy wearing a fez (plate 5), and the other as an apprentice architect (plate 7). In addition, the artist suggested to D.S.MacColl, the famous art critic who was writing an article on Sir Robert, that the two portraits be used as illustrations, which by the end of the year, they were. MacColl was then instrumental in pointing the attention of the Chantrey Fund towards the Fez Portrait and they purchased it for the Tate Gallery. Lorimer writes to MacColl:

"Although one might deserve it, any extra piece of appreciation or distinction does not happen unless some one stirs the pool. In this case it was certainly you. I am most grateful."(19)

So, towards the end of his career, Lorimer achieved the long sought and hoped for distinction of being purchased by the Chantrey Fund - more, one feels, for the subject of the painting than for the manner of it, although it is a highly sensitive and sympathetic portrait of a thoughtful young lad.

5.8 Death of Lorimer.

On 4th November 1936 the artist died suddenly at the Gyles House, Pittenweem. His passing is described in detail in a letter from his manservant in which he says that Lorimer had intended visiting Edinburgh on 3rd November to arrange for entry of two watercolour paintings which were at Drummond Place to a London exhibition. He did not feel well enough to go, and cancelled the arrangement, and in the course of the next morning passed away.

"We never for a moment thought it was so near the end, as we had seen him have bad turns before.

... there is a picture here of Pittenweem breakwater unfinished on which he was working before he died ... it is rather a large canvas ..." (20)

The manner of his passing was peaceful, but the terms of his will shattered the calm. For some unexplained reason, he chose not to leave his worldly wealth to his family, except for a few bequests, but to a small organisation, the Edinburgh Astronomical Association, of which he had been a member since its inception in 1923.

His sister, Hannah, denied there being any family disharmony, but the tone of Lorimer's will suggests that he died rather a sad and lonely man. He instructed cremation:

"There is to be no funeral or funeral service, and no flowers, or wearing of mourning."

He also gave specific instructions about the sale of his effects:

"My own pictures, watercolour pictures and pencil drawings are to be sold in Edinburgh. I am aware that my works are not popular, and that they are not likely to bring much."

The Lorimer and Chalmers families contested the will, claiming that the artist was senile and not of sound mind, but they had little to support their contention. The matter was settled out of court, however, and they received some share of his estate.

Lorimer's life is commemorated on the family memorial in Fife, and of course, in his art.

CHAPTER SIX : DISCUSSION OF LORIMER'S AIMS AND AMBITIONS
AND OF THE INFLUENCES ON HIS WORK

Primary sources of correspondence, newspaper criticisms and magazine articles on him do not directly reveal Lorimer's innermost aims and ambitions. It is axiomatic, however, that wherever a man wields a brush and submits the result to competitive scrutiny in exhibitions he is aiming to achieve success in terms of public adulation and peer estimation, either or both. There is no doubt that Lorimer sought both, with a few important caveats which are revealed in his correspondence and diaries.

For example, he did not set out simply to sell canvases regardless of the quality or subject matter therein. As he said from London in 1884 in relation to portraiture:

"I know portrait painters here who have large houses, make a considerable income, and cover canvas by the yard ... but they have no reputation whatsoever among their brother artists. That is not a good sort of career I shld. say ..."(1)

The same theory related to his genre work, so the acquisition of money was not the main aim of his artistic career. Certainly he undertook portraiture primarily for income, like many other artists, and like many of them his constant hope was to be free of its demands in order to concentrate on subject painting which was undoubtedly his chosen genre. His highest hope was to paint something really memorable. As he said after viewing a Velasquez:

"If I could paint just one picture like that and see my work done, I would be willing to die the next moment."(2)

From this and other comments, it seems that his main aim as he started on his career was to paint pictures which would bring him respect from his peers, and that to him was of greater merit than academic honours. His view of the artistic establishment was ambivalent, especially as a young man, (his election to ARSA being regarded as "of no importance") yet his many years of submitting to the annual exhibitions of the Academies testifies to his awareness that it was through the Academies and their systems of election and awards that acknowledgement of talent is given and respect shown.

Had he chosen to stay in Scotland, like Wm. McTaggart, the limits of his ambition would have been defined, and his apparent desire simply to paint good pictures without necessarily achieving great fame, would be more plausible. As it was, he widened the area of competition for himself by exhibiting in London and Paris and in

international exhibitions, and allowing his name to go forward as a candidate for membership of the RA. These moves show him aiming to succeed in a wide arena, beyond that of his native land.

It is clear from his work that he had no radical tendencies in his artistic aims, there are no canvases which reveal him striding the avant garde path, breaking new ground in artistic endeavour; rather it is the conservatism of his nature which shows through. Nor did he choose to link himself to groups of artists who had formed a united group for maximum effect. But in his correspondence and diary he does reveal his interest in other artists and their work, and we see that he looks very carefully at all he encounters in exhibitions and elsewhere. But we must remember his opinion expressed in a newspaper that it is best for a painter to work chiefly by himself

"otherwise he is in danger of unconsciously echoing the style of another artist." (3)

- which he obviously had no desire to do.

Nevertheless he travelled abroad and lived in cosmopolitan society which widened his horizons making it impossible not to be influenced by impressions from other artistic schools. Indeed, as will have been realised from earlier chapters in this thesis, his work became eclectic in its reflection of various artistic forms which he mastered and modified to serve his own ends, to produce paintings which were yet essentially his own.

In his early work he acceded to the conventions of his Scottish artistic background, his 1878 portrait of his father, for example, (plate 4), accords with the natural, relaxed pose and character emphasis which had developed in Scottish art from the London-domiciled Ramsay onwards through Raeburn (the first renowned Scottish artist to work entirely in his native country), George Watson, Colvin Smith and Sir John Watson Gordon. Similarly in his genre work, it can be seen that Lorimer was aware of his artistic heritage. Genre painting in Scotland had been influenced by Dutch seventeenth century scenes, particularly in the work of David Allan and David Wilkie, the latter often being referred to as the "Scotch Teniers". These artists in turn, especially Wilkie, influenced succeeding painters such as Sir George Harvey, Erskine Nicol, Tom Faed and Walter Geikie. Wilkie's naturalism and reliance on precise observation was passed on, if less directly, through the work of William Allan and Robert Scott Lauder, to Lauder's talented pupils such as Orchardson, Pettie, Chalmers and MacTaggart. Lorimer's early

genre work obviously benefitted from the example of these painters, the muted colour range and accent on lighting effects of George Paul Chalmers, for instance, being seen in his "Christmas Roses" - both the flower study and the conversation piece - and in his early portraits. The qualities of social naturalism, clear and direct portraiture allied to character, and the use of light to create atmosphere, all of which are in his work, were part of the tradition of Scottish painting which Lorimer had been born into and on which he cut his artistic teeth.

The influence of Dutch painting in his work is strong, as we have seen, and was re-inforced by his viewing of the Old Masters during visits abroad. Even at a time when he was absorbing the most modern of French techniques at the atelier of Carolus-Duran, he could yet study older artistic methods and learn from them. After leaving Paris in 1886, for example, he visited Holland and records some views on Dutch art in his diary. Seeing Rembrandts in the Rijksmuseum at Amsterdam causes him to write that he prefers "The Drapers" (as he calls "The Syndics") to "The Night Watch".

"For luminous sunny colour running through the whole - flesh, shadows, black, background - it is tremendous."(4)

But some of it he does not like:

"I like the head to the left best - the others have something of that monstrous over-modelled look with the eyes too big for nature and the eyelids a kind of hanging out of the head. It results partly from his tremendous loading."(5)

He concedes that there are some magnificent heads in "The Night Watch", the drummer and a soldier for example, but he doesn't care for the central ones so much. When he compares the canvas to Velasquez's "The Surrender of Breda" he prefers the Spaniard's work, but doesn't say why. He comments on the background in "The Drapers":

"Here also I noticed what I saw yesterday in Antwerp - something in the background but lost. Here it is a wooden panelled dado."(6)

These observations are his principal remarks on these two canvases, and nowhere else in his writings are they mentioned, but it is clear that he must have had the composition of "The Syndics" in his mind when he executed his "Ordination" in 1891. The structure of the two paintings has much in common - the group of men in the foreground plane around a centrally placed table, the forefront of which is empty; the formal black clothes; the wooden dado in the background; the characterization of the men; and soft light and shade. Although he goes on to give the work his own touches, such as

the humour of the red handkerchief protruding from a pocket, it can be seen that he had absorbed some of Rembrandt's artistry.

He further records during his 1886 visit to Holland his admiration for paintings by Nicolas Maes, a pupil of Rembrandt. He mentions particularly "The Blessing" - an old woman saying grace with her small meal on the table in front of her - in which the soft wrinkled skin of the old woman is highly reminiscent of Rembrandt's studies of old people in Leiden. Of it Lorimer writes:

"It is a superb picture, one of the finest I have seen for long. Why is it so? It is unaffected - the artist liked his subject through and through and painted it with quiet and generous labour ..."(7)

These were qualities which Lorimer himself was to put into the best of his own work. It was often commented by critics that in his paintings he displayed a rapport with his subject which heightened the veracity of the work.

Lorimer also records his admiration of several paintings by De Hooch, one in particular taking his attention:

"There is a marvellous little picture by de Hooch mother and child at cradle in room all in shadow except ray of sunlight striking on wall and on houses outside - woman sweeping behind."(8)

This would be the "Mother and Child by a Cradle" by Pieter de Hooch, painted 1665-8, in the Rijksmuseum, Amsterdam. De Hooch painted interiors which frequently depicted a doorway through which one could see the sunlight outside from within the darkened interior. Lorimer may well have been influenced by de Hooch's "Mother and Child by a Cradle" for his own "Lullaby"/"Berceuse". It depicts just such a quiet interior as de Hooch's and the bright sunlight streaming in at the window providing the beautiful contrasts of light and shade. De Hooch's device of a door opening into sunlight was certainly adopted by Lorimer, he used it in many of his paintings. Through an open or half opened door, one sees into another room, a turret stair, or outdoors, where usually shafts of sunlight illumine the outer area.

The main elements of Dutch painting - the realism, the lack of affectation, the chiaroscuro - came to be as basic to much of Lorimer's work as were the Scottish traditions discussed earlier. It is clear that his aim from the earliest days of his career was to paint pictures which were as realistic as possible, with sensitivity and sincerity.

Lorimer was also much impressed by a Titian which he saw in Antwerp "St. Peter enthroned, Adored by Pope Alexander VI and Jacopo

Pesaro". He sketched it in his notebook (plate 81) and wrote:

"The Titian which delighted me so much before [10 years previously] is a masterpiece, it has every great quality, first it is enchanting in color. St. Peter in crimson robe ... deep green-blue sea behind, soft floating grey creamy clouds on pale greenish blue sky, banner of the bishop exquisite between pink and chestnut. It is all very quietly done, but what poetry! It reminds me of Venice with the water lapping on the quay. Its also full of pathos of expression and character. The pope's mitre and gloves and greenish yellow robe and white and gold are marvellous."(9)

The kneeling Jacopo Pesaro and the standing Pope are perhaps figures which stuck in Lorimer's mind, and which he may have recalled (reversing the kneeling figure) when composing his painting "A Child's Thanksgiving" of c.1891 (plate 82). An even nearer model for his group, however, if he had seen it, is Millais' drawing of 1854 called "Retribution" in which a woman is seen kneeling facing right with her right arm around a child, similar to the stance of Lorimer's woman and child, both facing other figures (plate 83). The male figures in all three paintings are particularly akin, especially in the flowing robes of the Titian and Lorimer, and the bowed heads of the Millais and Lorimer.

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Such a painting as Titian's "St. Peter enthroned" obviously encouraged Lorimer's appreciation of colour. His first major picture which displays a bright tonal palette is "The Mushroom Gatherers" of 1884. The summer ambience of the painting recalls his tutor Wm. McTaggart's work "Spring" of 1864, of which Lorimer would be aware, and which also employs a light palette and conveys the same feeling of open air and pastoral beauty as does "The Mushroom Gatherers". This was an early work of McTaggart's and in it he shows his mastery of Pre-Raphaelite principles in a meticulously observed landscape which may well have influenced Lorimer.

It is clear that Lorimer was aware of Pre-Raphaelitism during his formative period. In 1873, the year his first oil painting was exhibited in the RSA, he comments to his sister in a letter that he much admired Chalmers' landscape "The End of the Harvest" with its "most wonderful colour" but that it is painted in a -

"perfectly opposite style from Millais. M's is so perfectly like nature that you feel you could take hold any bit of the foreground, Chalmers is curiously indefinite."(10)

Now, in 1884, in the "Mushroom Gatherers", we see Lorimer

rejecting the imprecise quality of Chalmers' work for the greater clarity and brighter colours of the early Pre-Raphaelite style - he tries his hand at painting a foreground of green grass and flowers with greater detail than he had sought earlier. The important equine element in the picture - the well-loved donkey, Jeannie - could have been inspired by Millais' concept of the horse with riders in "Sir Isumbras at the Ford" which Lorimer much admired. (The title "The Mushroom Gatherers" might have been inspired too from Millais' work. Lorimer mentions a painting by Millais called "The Fern Gatherers" (untraced) and there is also his "The Mistletoe Gatherers".)

A further influence from Pre-Raphaelitism which it is tempting to propose is from Holman Hunt's "The Hireling Shepherd" of 1851/2. The composition of both it and "The Mushroom Gatherers" includes a line of trees running roughly diagonally from the top centre to the middle right, and a distant landscape view to the upper left, with figures in the centre foreground. It must be said, however, that Lorimer painted "The Mushroom Gatherers" 'en plein air' at Kellie where the diagonal line of trees can still be seen with the distant view of the Forth in the background. Indeed whether Lorimer had seen "The Hireling Shepherd" by 1884 when he was painting "The Mushroom Gatherers" is doubtful as it was at that time in the possession of James Leathart, the Newcastle industrialist, who did not allow it to be reproduced while in his possession. Leathart did lend it for a Holman Hunt exhibition in 1886 however, and Lorimer saw it then, and wrote of it:

"Hireling Shepherd has some astonishing passages nearly as good as Millais (Ophelia), perspective of pollard willow, sky and sheep and flowery foreground admirable and but for hotness and badness of color on shepherd and woman's head wd. be a fine picture."(11)

Of Hunt's "Claudio and Isabella" he says this is:

"perhaps his best picture all through - passage at window bars, blossoming tree and spring sky sweetly painted..."(12)

Again we see his interest in apertures, either windows or doors, and the view outside, which he had already noted in Dutch art, an aspect which he was to use in many paintings, both oils and later watercolours. Dutch painting also influenced the work of many French painters, such as Pierre Edouard Frère, Francois Bonvin and Jean Meissonier, and the further parallels between window scenes such as are in Lorimer's "A Peaceful Art" and French art have already been drawn.

Lorimer also "greatly liked" two other Holman Hunt paintings, but mainly he disliked Hunt's work:

"on the whole the plain English is that he has not and never had any talent for painting compared with Millais - up to 1851 Holman Hunt certainly promised great things. Painters creed was that although infinite pains were to be taken with each part yet there was an end, for you were not to retouch, life and freshness were got by single painting. From this time, first seen I think in "The Awakened Conscience", his color and paint are detestable. He repaints ad infinitum seems to have adopted thickners as necessary, in fact there is no end, and his result is beastly. Not even the pathos of his patience makes it endurable. Who will care 100 years hence whether he took 6 years or 6 days. A picture is good or it is bad. In fact his is a most barren artistic life from this time on (1851), bringing to the birth remarkably few artistic ideas, and growing always in the conceit of teaching, the worse the art gets. Went up to Millais Gallery, the relief was wonderful. He has the art life in the blood and heart and not pumped out of books and journeys to the East."(13)

Lorimer disliked even more the work of Rossetti - we have heard his comments about Rossetti's "lurid monstrous females", so although he greatly admired the work of Millais he was not a devotee of Pre-Raphaelitism in general.

By 1886 Lorimer was spending much of his time in London and he had made Millais' acquaintance in 1879 and visited him frequently at his studio. His admiration was such, both for the man himself and for his work, particularly "Sir Isumbras", that it has been suggested that Millais' career could be seen as a role model for Lorimer. Certainly it would have been a good choice, for by this time Millais was a very successful artist, despite the disparagement he had been obliged to endure from English art critics in his early days. Lorimer, considering his own lack of favour in the eyes of the "Scotsman" critics, would have had a fellow feeling for Millais in this. By now, however, Millais had himself become a member of the establishment having been elected a member of the Royal Academy in 1863, awarded the Legion d'honneur in 1878, and was to be created a baronet in 1885 and elected PRA in 1896. Lorimer writes:

"Millais while enjoying his success has the least side of any distinguished man I ever met - said to me when I was coming away "I've seen such capital things by you that there's no reason why you shouldn't come on as a regular buster when I'm done for." Said as to Carolus-Duran and Sargent "Its very clever that sort of thing, but it isn't enough...you see I caress the parts." Said as to his own Exhibition at Grosvenor "You know I've never posed as a Draughtsman, but I did feel a satisfaction looking round that exhibition of mine that the things were so well

drawn." As to quantity of work being necessary "You see I have 5 things going on, you ought to have ten!"...etc. etc.(14)

and on another occasion:

"Walked behind Millais all the way into town on the opposite side. He in evening dress on way out to dinner, swinging along in that leisurely way all really busy great people do as if they never did a hand's turn. Three times he met people he knew, what a hearty shake of the hands, a few gay words, then on. I noticed each time when he passed on the men stopped a few seconds and looked after him, their faces beaming, smiling almost laughing with affectionate gaze, as if saying "I am a lucky fellow to have met Millais tonight" - what character, a manly frank English gentleman."(15)

Certainly this admiration may have caused Lorimer to be influenced artistically by Millais, and careful scrutiny of Lorimer's work does show some figure composition which may, consciously or unconsciously, have been influenced by Millais' paintings and drawings - always supposing that Lorimer had seen them. For example, the similarity of pose in the first paintings of his mother of 1874/5 (plate 84) to Millais' portrait of Mrs. Heugh of 1872 (plate 85) could be more than coincidental, despite its conventional pose. Further, the parrot and cage at Mrs. Heugh's side is a motive which Lorimer was to use several times in compositions. Again when one looks at Millais' study of 1857 for illustration of Tennyson's poem "Edward Gray", plate 86, (as shown by J.G. Millais in the biography of his father(16)), one sees a possible influence for Lorimer's drawing for the girl on the left in "The Bonnie Banks of Loch Lomond" (plate 23), particularly when this was a single figure before he added the second. The association may have been taken further in Lorimer's portrait of Mrs. Margaret Robertson of 1881 (plate 18), where a basket is being carried on the arm as in Millais' figure. As this is a portrait, however, Lorimer has had to turn the figure towards the spectator. (I have already mentioned a Millais influence in the portrait of Mrs. Robertson's daughter Margaret of same date.) Lorimer may also have noted the beautifully painted material of the girl's gown in Millais "The Black Brunswicker" (1859/60). Certainly, when he painted his sister's gown in "Lady Chalmers and Son" in 1890 (plate 31), he chose similar tones for it, and the folds or joins of the material in the Millais painting are reproduced in Lady Chalmers' train. Perhaps the most obvious possible quotation is Lorimer's use of the gridiron device - the shadow of the window's astragals on the polished floor - seen in Millais' "The Eve of St. Agnes" (R.A.1863) which Lorimer used in several of his paintings, although he would

have seen de Hooch's use of this same device in many of his works.

Lorimer might well have gleaned some types of subjects from Millais also. Certainly both used nuns in paintings, both featured "Pot Pourri" as subject and title of a painting, Millais painted "Autumn Leaves" in 1855/6 and Lorimer "Autumn" or "Idyll, Autumn" (1903), both featuring the brilliantly coloured dead leaves of autumn, reminders of transience, while Millais' "Swallows, Swallows" (1864) was followed by Lorimer's "Flight of the Swallows" of 1906, both inspired by the swallows' migration and featuring sad female hearts. Lorimer also seems to have sensed and been influenced by the poetic qualities which Millais sought to attain in some of his paintings from around 1854 such as "The Blind Girl" and "Autumn Leaves". Of the latter, Millais said he set out to paint 'a picture full of beauty and without subject' - an aim which Lorimer could be said to have adopted in some of his works, such as his "Sunlight in a Scottish Room" (plate 58, undated).

Significantly too we note that Millais experimented early in his career with lighting effects from different sources, for example, his "Rescue" of 1855, where the glow of the fire mingles with the rescue lights, and "Parable of the Lost Piece of Money" (1862, painting lost in a fire) in which, as Millais' son describes it, "the striking effects of mingled moonlight and candlelight are depicted" (17). While Lorimer was already aware of the technique of chiaroscuro used by many Old Masters such as Rembrandt and de Hooch, it may be that he was influenced by Millais' attempt at depicting differing qualities of light from various sources, and inspired to try his hand at similar effects. It is interesting to note that Millais seems to have had as many problems with the moonlight effect in his painting "The Vale of Rest" as did Lorimer in "Benedicite".

In later life, Millais turned to landscape as subject matter, as did Lorimer, many of Millais' landscapes, like Lorimer's, featuring the Scottish countryside, Millais' "Christmas Eve, 1887" even including a Scottish castle. Lorimer also used "Christmas Eve" as a title, although it was a figured composition. One of Lorimer's landscapes, however, "Pastoral in East Fife" (undated, plate 61), seems to owe more to Ford Madox Brown's "Carrying Corn" (1854-5), than to anyone else. Although Lorimer's painting is clearly a view from Kellie, he has adopted the same horizontal composition as did Brown, with a tall tree on the left and hayricks in the middle distance; there is even the suggestion of a new moon in the sky. Brown's work is more detailed than Lorimer's, which has the paint

more thinly and broadly applied. It is essentially atmospheric, the sunlight coming through trees and falling dappled on the ground at the spectator's feet, as it were, with the vista spreading out in the distance in full sunlight.

In relation to the welfare of their fellow artists, Lorimer could also be said to have followed Millais' example. Millais, together with his architect friend Philip Hardwick, founded the Artists' Orphan Fund, later the Artists' Benevolent Institution, while Lorimer served as President of the Scottish Artists' Benevolent Association from 1904 to at least 1909.

No doubt Lorimer would have liked to go along the same road in success terms as Millais, especially given his opinion of Millais' qualities as a painter, and the allusions and analogies described above possibly cannot be accounted for purely by coincidence. Neither, however, should they be considered mere borrowings. Lorimer's stylistic aim - it would appear from study of his work - was to depict objects and scenes as realistically as he could, and Millais, to him, was an exemplar of realism. Possibly many of the details he saw in Millais' work would chime with the ideas of his own creative imagination and he would mould them to his own idiom. Given his declared policy against imitation, such adoptions may simply even have been a case of passing from a remembered motive to a direct notation. And also, such influences were no more than he would receive from other artists over the years. In his striving for greater realism he looked at various aspects of the subject and his work assimilated layers of associations from different quarters. By 1886 he was looking for further insight by attending the atelier of Carolus-Duran in Paris and concentrating on the study of tonal values.

.....

The American painter John Singer Sargent approved of Lorimer's choice of an atelier saying that Carolus-Duran's was the best in Paris. He himself had studied there absorbing not only Carolus Duran's unique teaching methods but the heady new style of the Impressionists, notably the work of Monet, Renoir and Degas, to which artistic Paris was resounding. Lorimer admired much of Sargent's work and after Sargent moved to London he made a point of meeting him, which he did at his relatives, the Playfairs:

"S. took me after to his Studio (Abbey's) where saw flimsy portrait of piquant little lady, also very beautiful one

full length, lady in grey holding white lily (in Salon last yr.)"(18)

and later in the same year in Paris:

"Went to Salon Among the pictures I count Sargent's about the ablest thing there, tho' of ugly old lady and do. daughter it has great qualities, it has the flatness and retiring quality of Velasquez and all great painting as opposed to the over-modelled school in vogue here."(19)

The 'flatness' Lorimer refers to seems to have been drawn to his attention by his friend Pat Adams as they examined paintings in the 1886 Salon:

"He made good remarks as to the excess of roundness and sticking out in French pictures, contrasted with flatness and retiring quality of Italian and all good ancient pictures."(20)

presumably referring to a shallow treatment of space rather than a three dimensional emphasis. Lorimer later noted such shallow depth wherever he encountered it, such as in the Sargent portrait mentioned above. He does not seem, however, to have sought to emulate it himself to any notable extent, as far as is known, although his abandonment of high finish and strong chiaroscuro may have been a result. He would appreciate - as Richard Ormond describes it - "the flat verdure and patterned flower arrangement"(21) in Sargent's painting "Carnation, Lily, Lily, Rose" of 1885/6 which Lorimer no doubt knew. It depicts two girls lighting lanterns amidst a wealth of lilies, carnations and roses at twilight, and displays to perfection Sargent's skill in balancing the fading daylight against the illumination of the lanterns, a skill which Lorimer himself was to attempt in later years, both artists no doubt having benefitted from Carolus Duran's tuition.

The painting was executed during Sargent's Impressionist period but he was also a great admirer of Pre-Raphaelite art and the painting has been equated by critics with Millais' "Autumn Leaves" in the strangely intense manner of the models and the poignant mood of season and hour which contributes to the powerful poetic effect in both paintings. Both are also pictures of conscious design and melancholy moods, bringing them within the range of Aestheticism. As Richard Ormond says "Melancholy emotion and decorative arrangement are the hallmark of Aesthetic art", the "high priest" of Aestheticism being James McNeill Whistler.(22) Millais, however, turned away from the poetic vein of "Autumn Leaves" towards more popular narrative and landscape works, while Sargent rarely painted landscapes again in England after 1889.

The Aestheticism of "Carnation, Lily, Lily, Rose" is also seen in the floral display. As we have noted earlier, a delight in flowers as beautiful objects is characteristic of the trend of 'art for art's sake' which so profoundly affected English painting in the second half of the nineteenth century, and red carnations, roses, and lilies were flowers especially dear to the Aesthetes. Already, of course, there was a Victorian tradition of idealized cottage scenes, exemplified in the work of Myles Birket Foster and Helen Allingham. Sargent's approach to art was wholly different, but it was the overpowering abundance and colour of English gardens that attracted him to paint "Carnation, Lily, Lily, Rose".

Lorimer too was much attracted to gardens and flowers, and his "Lilies" or "An Old Scotch Garden" of 1892 (plate 40) is also a celebration of lilies and other flowers. In this it is akin to "Carnation, Lily, Lily, Rose", with each lily being superb in its soft clarity and luminosity, giving us a most beautiful and idiosyncratic work. One can perhaps imagine Lorimer seeing the lilies in Sargent's work and thinking of the great clumps of them at Kellie and being inspired to capture them in oils, but in his own painterly manner. His work is more Pre-Raphaelite in its detail than Sargent's, and it is figureless and he employs a normal three-dimensional perspective, but the lower two thirds of the painting parallels the somewhat claustrophobic intensity of Sargent's work. The group of cream lilies on their tall stalks are massed together, with red carnations below them to the right, and ethereal poppies to the left, all set against a bank of greenery. Kellie Castle is glimpsed in the background forming a high skyline. In the organisation of the flowers, the painting is as Aesthetic in style as Sargent's, reflecting Whistler's assertion in his "Ten o'Clock" lecture of 1885 "that the artist is born to pick, and choose, and group with science, the elements, that the result may be beautiful ...".

In its allegiance to the sentiment which Victorians attached to floral displays, Lorimer's painting is therefore more in the English tradition than Scottish. At this time he was domiciled in London and had high hopes of being elected to the RA, so aligning himself to an English tradition, with a painting which yet had modern relationships, was probably a deliberate strategy.

"Lilies" also foreshadows Lorimer's many watercolours and later, very different oil, "Midsummer's Eve : A Reverence to Roses". In it, Lorimer had as much trouble in getting the light right, and maintaining a supply of flowers, as Sargent had in "Carnation, Lily,

Lily, Rose". Lorimer's mother tells in letters how the rain and winds had ruined the roses to the extent of having to get the gardener to pin on "bits from other places", and several letters describe the vicissitudes he experienced in trying to catch the quality of light, but some evenings all went well:

"clouds cleared away and a delicious pale golden haze came on just what J.H. wanted."(23)

Despite the problems, he was very successful in rendering, as one critic said, a "soft, warm, summer atmosphere."

.....

Earlier, in Paris, taking up his studies at the atelier, Lorimer was well aware of the maelstrom of styles swirling around Paris in the 1880s. Always he kept going back to the Louvre to look at his revered Old Masters as the epitome of what was to be attained, and he disliked a great deal of the art found in the Salons. But at the same time he was very interested in the work of some modern painters, notably Jules Bastien-Lepage. In his diary he records that he purchased some photographs of Lepage's pictures, and the next day, saw his painting "Les Foins" on which he comments enthusiastically - see quotation on p.50. The following day he "Looked at Lepage again". The enthusiasm with which he comments on "Les Foins" suggests that this is the first time he had seen it (1886), but it had been exhibited in the Salon in 1878 and in London at the Grosvenor Gallery in 1880.

Weisberg records of "Les Foins" that the "uncomprising Realism of technique stunned spectators" in the 1878 Salon.(24) The painting came to be looked upon as an excellent example of naturalist painting - as Lorimer said combining the "realism of colour and effect with the poetry of rustic labour". The evolution of Realism into Naturalism as defined by French art critics of the nineteenth century has already been traced, where the importance of subject matter reflecting local activities and a sympathetic intimacy with the subject were seen to be characteristics of the new Naturalism. In "Les Foins", and in his later works such as "Pas Mèche", "Le Mendiant", and "La Petite Coquette", Bastien Lepage can be seen to be developing his own form of realism - "an almost photographic 'plein-airisme' known as Naturalism" as Roger Billcliffe describes it.(25) In these paintings, Bastien-Lepage paints the country people he saw around him in a natural manner, rather than as the more classically idealised figures of Millet, and he concentrates on

'bringing out' their physical and psychological character. Above all, he saw painting 'en-plein-air' to be of paramount importance in capturing the authenticity of a scene.

In this century, art critics are pointing out also, as Roger Billcliffe says, that Bastien-Lepage "employed a number of artistic devices to emphasise the reality of his material".(26) These are identified as follows: the placing of his figures almost on the very edge of the picture plane to achieve a sense of immediacy with them; the indicating of perspective, not by obvious spatial cues, but by variation in the brush strokes - thickly painted foreground detail of grasses or stones are built almost sculpturally, broader square brush strokes model the middle distance, and softer less definite strokes indicate the far distance; the cutting across of these perspectives by the figure and other vertical features such as trees or tall grasses; all these being rendered in the light of a grey overcast sky giving stability of lighting effects which was preferable to Bastien-Lepage for purely practical reasons, rather than the changing light which fascinated his Impressionist contemporaries.

Several British painters who had trained in France adopted some of these techniques, notably Sir George Clausen and the Newlyn painters in England, and the Glasgow Boys in Scotland. The trend away from painting in the studio to painting outdoors was adopted with enthusiasm. The English artist Stanhope A. Forbes said of 'plein-airisme' that it represented no new discovery or

"anything surprisingly new; but it was one of those distinct waves of feeling which occur occasionally in Art, as in Literature, and the tide had set in strongly in favour of out-of-door work, and a very thorough study of all its changing effects. It was a breath of fresh air in the tired atmosphere of the studios, and painters began to see that it needed more than an occasional visit to the country to get at the heart of its mysteries; that he who wished to solve them must live amongst the scenes he sought to render, and become thoroughly familiarised with every aspect of nature.... In France, the movement had made great headway, if, indeed, it did not wholly originate there, fostered by the great school of painters who had made famous the little village of Barbizon in the Forest of Fontainebleau. Under the spell of the genius Jean Francois Millet, and the more recent, and then living, Bastien Lepage, most of us young students were turning our backs on the great cities, forsaking the studios with their unvarying north light, to set up our easels in country districts, where we could pose our models and attack our work, in sunshine or in shadow, under the open sky."(27)

Lorimer was already accustomed to working out of doors. William

McTaggart no doubt influenced him in this respect, therefore the trend from France would serve only to re-inforce an existing practice. As we have already seen, he painted a figured seascape 'en plein air' in Iona as early as 1875 when he was on a working holiday there, entitled IONA CHILDREN SELLING GREENSTONES (unlocated), and wrote home at that time:

"You should see me painting on the sands with a mob of charming sunburnt children round me."(28)

and this practice of painting outdoors was not confined to good weather as his mother describes during his painting of "The Mushroom Gatherers", to mention but one occasion.

Also he did not have to cast around for a quiet village to find suitable subject matter. His family residence of Kellie Castle in the Fife countryside presented him with all the natural subjects he could wish for, but it is possible that he was influenced by Bastien-Lepage in thinking of painting the country people going about their daily tasks, although he would already have examples before him of pastoral scenes depicting country workers in the paintings of several artists from his home city, such as John Robertson Reid ("Toil and Pleasure" of 1879) and Robert McGregor ("A Son of the Soil"). Usually he used his willing family and friends as models engaged in their middle class activities, and they appear in the majority of his works at this time: "The Mushroom Gatherers", "A Quiet Corner", "A Peaceful Art", "Lullaby", "Pot Pourri" etc. all of the 1880s. However at least one landscape of 1888 uses local characters as models: "Lightsome Labour" shows the Kellie gardener filling a sack with potatoes helped by his children. This painting is known to us only from an illustration in an exhibition catalogue and from an old faded photograph, and little can be judged from them of painterly techniques. His figured landscape "Christmas Eve" also of 1888 may likewise have been painted from local models, but our knowledge of this painting is even less than of "Lightsome Labour", the only known illustration of it being a small sketch in Mr. Blackburn's "Grosvenor Notes" of 1888. It can be seen from the sketch, however, that as in Bastien-Lepage's work, the figures in "Christmas Eve" have been brought close to the foreground plane providing a sense of immediacy with them. It can be discerned from both illustrations that the horizons are set high in the compositions, and in "Lightsome Labour" there is again a claustrophobic intensity in the mass of greenery, similar to the effect in the "Lilies". His best known subject derived from village

life and his most extensive use of local characters is seen in his "Ordination" of 1891, where all the men lived in the nearby village, except the scholarly minister who came from further afield.

It should also be noted that before Bastien-Lepage painted his single figures of "The London Bootblack" and "Pas Mèche", both of 1882, Lorimer had already painted very similar single figures, both close to the foreground plane and sympathetically depicted, in his "El Bolero" of c.1879 and "An Italian Boy" of 1880. Little can be said of these, however, as the former is known to us only from a tiny illustration in an exhibition catalogue and the latter from a sketch, probably a draft for the oil. The Bastien-Lepage figure paintings would probably be amongst those of which Lorimer bought postcards, and "Pas Mèche", for one, was exhibited in Paris in 1882 thereafter passing into a Scottish collection.

As a result of seeing these, Lorimer may have been influenced in the composition of the portrait of his nephew "Patrick Chalmers" of 1886 (plate 19) in that the young boy is given a full frontal pose, his full-length figure almost filling the canvas. As in Bastien-Lepage's work, the face is very highly finished, the eyes being particularly expressive and his manner displaying as much self-confidence, if not impudence, as "The London Bootblack". Lorimer, of course, is not making any social comment in this private portrait, and he displays his personal touch in including the dog, but the work has a much more modern ambience to it than his last portrait of a child - "Miss Margaret Robertson" of 1881 - which displays considerable light and shade against a dark background. In "Patrick Chalmers" the tones are all light and even, and in this Lorimer could have been influenced by Bastien-Lepage who, as Clausen said, "did not care for the strong oppositions of light and shadow." In a later child portrait of "Grizel Anstruther Thomson" of 1888 Lorimer, however, quite happily returns to a darker tonality and contrasts of light and shade.

In landscape, perhaps the nearest Lorimer approaches to the naturalism he so admired in "Les Foins" was in his picture KELLIE LAW (plate 62 - date unknown). In it he has succeeded in conveying the sense of atmospheric envelope so well described in "Les Foins". He does not, however, seem to have adopted the full spatial strategy (as described earlier) of naturalist painting as did the Glasgow Boy, John Lavery, for example, in such as "Under the Cherry Tree" - although Lorimer's landscape "Autumn" of 1903 (plate 59) may belatedly hint at it. The foreground is certainly painted in juicy

impasto, but the figures in the middle distance are more detailed than broadly delineated, and the background is not rendered in pale and insubstantial terms. But he did make several references to the Bastien-Lepage compositional device of using a tree or tall grasses in the foreground of paintings against which the remainder of the composition is contrasted to create spatial depth. There is a watercolour, date unknown but probably in the 1900s, "A Doocot in Fife" (plate 87) where a tree does fulfill this purpose. As the title suggests, the picture features a small doocot and doves on a corner of the garden wall at Kellie, and the centrally placed tree links the grassy sward in the foreground and middle distance with the blue of the sea in the far distance and the beautiful sky. This little scene is duplicated in a large oil of Lorimer's "Pastoral in East Fife" (plate 61), date also unknown but probably the 1900s. The doocot and tree occupy only a small area on the left of the picture, the main scene is the broad view of the fields between Kellie and the sea, radiant in bright sunshine.

But perhaps the nearest Lorimer approaches to the spatial devices of Bastien-Lepage, without matching his brush strokes technique, is in his small oil "A Frenchman in Luxembourg Gardens" (plate 49). The foreground, middle distance and far distance are held together by the statue which emphasises the vertical arrangement of the composition, and the trees too almost serve the same purpose. The painting is somewhat reminiscent of Thomas Millie Dow's "At the Edge of the Wood" of 1886 and Lorimer may well have seen it during his association with Millie Dow in Paris in 1886. Both paintings depict scenes in woods, and both have little or no horizon. Despite the bright sunshine in Lorimer's much more detailed work, the same claustal atmosphere is present as in Millie Dow's misty, hauntingly beautiful painting - a painting of almost spiritual quality, which can be seen as a poetic form of modern French naturalism.

Lorimer was friendly with several of the Glasgow men, despite the antipathy towards them of the artistic elite in Edinburgh. When in Paris, as mentioned above, he records spending time with Thomas Millie Dow, and also Alexander Mann, and throughout his life he was on friendly terms with James Paterson, even although he describes him as "slippery". Paterson's brief sketch of Lorimer confirms that they must have met occasionally on friendly terms. I have also shown earlier how Lorimer supported entry of some of the Glasgow Boys' works to an exhibition, and when this was ignored, chose not to exhibit his own works in protest. This indicates that he was well

aware that they were in the forefront of Scottish art, and had the highest regard for their paintings.

In some ways Lorimer's work was akin to that of the Glasgow Boys inasmuch as he too admired the style of Bastien-Lepage as I have described, and he obviously put high store on the value of plein-air painting in which he portrayed the life and work of Kellie and its environs. But broadly, in the earlier 1880s, when the Boys were making their mark, Lorimer's work continued to be more concerned with chiaroscuro: "Playmates", "A Peaceful Art" and "Lullaby", for example, and his realism 'harder' in manner than softly naturalistic. Following his time with Carolus-Duran, his style becomes softer in several canvases, very concerned with tonal values, but this was not evidenced until the early 1890s.

There are a few further points of contact with the Glasgow Boys - for example Lorimer may have been influenced by John Lavery's "A Quiet Day at the Studio" of 1883 (plate 88) when he was structuring his painting "Maternal Instinct" of 1892 (plate 89). The diagonal line of the fireplace and wall are similar, and the window in the Lorimer corresponds to the large canvas in the Lavery.

When W.Y. Macgregor was painting at Crail in 1883 it is possible that he and Lorimer met, Crail being not far from Kellie Castle, although there is no record of such a meeting. Macgregor's oil "A Cottage Garden, Crail", with its red roofed houses, however, may have inspired Lorimer, if he saw it, to look at the roofs of his own home. At some later date, anyway, he painted several watercolours which concentrated on the varying conjunctions of the roofs at Kellie.

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Like the Glasgow Boys, the group of English artists who became known as the Newlyn painters from their residency in Newlyn, Cornwall, had adopted the modern French manner of painting in the open air, and followed Bastien-Lepage's example of recording the activities of those they saw around them. They also used some of his techniques such as his square brush method, and adopted a high horizon line. Lorimer was appreciative of their skill and in commenting on the RA exhibitions of 1886 and 1887 in his diary he particularly mentions that he likes the paintings of Stanhope Forbes.

Stanhope Forbes' "A Fish Sale on a Cornish Beach" had a great success at the Royal Academy of 1885, and its style and subject matter was typical of many canvases worked at Newlyn, such as T.C.

Gotch's "Sharing Fish" of 1891, Walter Langley's "The Departure of the Fleet" of 1886, and Percy Craft's "Tucking a School of Pilchards on the Cornish Coast" (1897). Other canvases pointed to the dangers of fishing and to the misery of the bereaved, for example Walter Langley's "... Never Morning wore to Evening but some heart did break" of 1894, his watercolours "Disaster" of 1894 and "For Men must work and Women must weep" of 1883, and above all Frank Bramley's "A Hopeless Dawn" of 1888.

From time to time in his career Lorimer executed seascapes, although most are unlocated, but as Kellie Castle is within two or three miles of several fishing villages along the coast of the Firth of Forth, he did take advantage of the subjects they offered. In 1888 he exhibited "A Fisherman's Strong Cove" (unlocated) at the IPOC exhibition, and in 1897 the Lorimer correspondence describes another painting (unnamed) of -

"an old fisherman ... Had the red-haired nurse from F.C. Manse standing yesterday. She is feeding the donkey."(29)

but there is no further record of this work. The fullest description we have of the subject matter of one of his seascapes is contained in the recorded memories of an old fisherman, part of which is quoted on p.179, who recalls watching Lorimer paint such a work. Unfortunately the old man goes off somewhat at a tangent describing the kind of boats used and the dangers inherent in fishing and overcoming the elements in the Forth, rather than describing the actual painting, but he ends up by saying:

"What I have just described was all in that picture of Lorimer's. It was a wonderful picture. Once seen by a sailing seaman he would never forget."(30)

There is no date, unfortunately, on this recorded memory, but the painting could have been "Winter Twilight in the Harbour" which Lorimer exhibited at the RSA in 1921 (see Scotsman criticism of it on p.173 which gives a further description) - but its date of execution may have been earlier. Again we have no record of the painting's fate, except that the old fisherman said it was hung in an art gallery, so it was probably sold. The style in which these paintings were worked is also unknown, as is the extent to which they resembled the work of the Newlynners, but knowledge of them indicates that his choice of subject was similar.

There is also an affinity between his paintings of interiors and theirs. Frank Bramley's "A Hopeless Dawn" is an example of interiors in which they showed their skill in observing the effects of light, in Bramley's canvas the cool light of dawn. Opposing light sources,

with the principal source almost always beyond the figures, and the contrast of natural and artificial light were commonly studied and most successfully employed in Stanhope Forbes' three finest interior scenes: "The Village Philharmonic" (1888), "The Health of the Bride" (1889) and "By Order of the Court" (1890). These subjects are still somewhat Victorian in concept, although painted in a more modern style, and indeed the subject matter of the Newlyn painters still had an element of sentimentality in it, such as in Frank Bramley's "A Hopeless Dawn" which was so admired at the Royal Academy that it was purchased by the Chantrey Bequest in 1888. Lorimer would no doubt have admired this work as it embodies the sense of loss and misery which he himself had sought to convey, although in less serious circumstances, in his earlier works of "Farewell" of 1880 (plate 17) and "Gone" of 1884 (plate 25). Indeed some of the Newlyn's paintings depicted interiors not unlike those which Lorimer painted of Kellie Castle. Frank Bramley's "Domino" of 1886, for example, showing two girls playing a game at a table, takes place in a room with a flight of bare steps to the left, the ascending steps being reminiscent of those in Lorimer's "Gone". Lorimer's interiors usually featured more elegant living, however, than those of the Newlyn's, but later some of the Newlyn's subjects concerned the life of the rich such as "The Last Dance" by Norman Garstin (1895), which may well have been an attempt to produce more marketable paintings when interest in their more limited range of Newlyn subject matter had begun to wane.

Lorimer was friendly with Frank Bramley and his family inasmuch as visiting took place between the families. Bramley's sister resided with the Lorimer family after she received some medical treatment in Edinburgh in 1905, and Louise accompanied her home to Grasmere. Louise writes in a letter that Katie Bramley much admired Lorimer's house in Edinburgh -

"...only like everybody else she always longs for him to have a wife in it ... Barring her health, poor dear, she's just the kind he needs." (31)

and Mrs. Lorimer reports to Hannah that when Louise returned home:

"Frank Bramley sent me a delicious fresh study of Roses, one he did for his big picture, delighted to have." (32)

suggesting a reasonable degree of intimacy between the families.

Perhaps the closest comparison between the work of Lorimer and the Newlyn's is contained in Stanhope Forbes' "The Health of the Bride" of 1889 and Lorimer's "Benedicite : Fête de Gran'mère" of 1893. Lorimer has composed his picture on very similar lines to

Forbes': the table is at the same angle, the scene is mainly lit from a window in the background, people sit around the table and others stand in the background. The main difference is that Lorimer accents the perpendicular - the table and figures are in the foreground of the painting with the tall window and high walls towering up to the ornamental coving, while Forbes accents the horizontal - the group around the table takes up the entire central plane of the painting. Both are very realistically painted, the still life on the tables being reminiscent of the work of Fantin-Latour, while Lorimer skilfully adds the additional source of artificial light to the scene from the shaded candles.

Lorimer would have seen the success Forbes had had with his painting - it was bought by Mr. Henry Tate - and it is conceivable that in painting something similar he was aiming to attract a similar patron. In its showing at the Royal Academy of 1893 as "Evening" he was disappointed in that it was ridiculed rather than praised, and he despaired that he would have to paint something "less Gothic". He probably regretted not having used the structure of the "Ordination" with its horizontal accent and centrally placed group of figures. As we have seen, however, his skill was vindicated when the painting was shown in the Salon of 1894 as "Benedicite" and was purchased by the French Government.

In his sympathetic rendering of people and situations he saw around him, Lorimer therefore had an affinity with the work of the Newlyn painters, but as far as is known he did not visit Newlyn nor did he seek any association with them, apart from family interaction with the Bramleys. The Newlyn painters were very successful in the Royal Academy, but to seek further outlets for their paintings they were supportive of the inauguration of the New English Art Club in 1886. Lorimer seems not to have sought membership of the Club, indeed his opinion of their 1887 Exhibition was that it was a "very poor show ... had to go to National Gallery to recover tone.." (full quote p.64) - which perhaps indicates the direction in which he did not want to go. The Club settled down as a serious rival to the Royal Academy and it was to become the liveliest exhibiting society in England during the 1890s, with its members regarded as the most modern in British painting. Some of them had been trained in Paris, including Sargent, Clausen and Stanhope Forbes, and their styles were seen to be based on French ideas which further challenged the English tradition inherent in the R.A.. Some of the Glasgow Boys were also members of the New English Art Club, notably Guthrie, Crawhall,

Lavery and Henry. Developing their styles in the 1880s at the same time as the Newlynners, they exceeded them in their abandonment of anecdotal and historical subjects in favour of scenes portraying the life they saw around them.

When the Club was inaugurated Lorimer was himself just starting his training at Carolus-Duran's, and one would have thought he might wish to be associated with such a group, since his work too was now looking more forwards in subject and technique than backwards. He was also working more and more in London at this time, and was considering a permanent address there. His nature, however, was thoroughly conservative and one must conclude that he preferred to remain uncommitted and to concentrate on submitting to the Royal Academies - although he did submit to the Grosvenor and New Galleries both of which favoured a modern approach to art.

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Consideration of the influences, then, which Lorimer might have received from fellow artists makes it plain that he was well aware of the stylistic advances being made by them in the 1880s, but that he drew back from totally adopting the more adventurous paths which some of them were taking. As to why he did not join them more markedly on the same paths is a matter of conjecture - it is unlikely that he lacked the skill to produce a painting which could match the most modern style of the day, although one could argue that perhaps he did not have the vision to do so and certainly the course of his overall career could have been better managed, but it could simply be that the conservatism of his nature caused him to quite deliberately chose the path of moderation in not executing anything too advanced, and by a process of eclecticism keep himself on the side of the 'moderns' without being in the vanguard.

This strategy would be aimed at producing paintings which were acceptable for hanging in the Academies and saleable to collectors, and gaining the esteem of his fellow artists and any establishment success which these would create. At no time did he have any problems with having his work accepted by the Academies or other bodies such as the Glasgow Institute, rejections were very rare. He did not want, it seems, to put any success he might attain in jeopardy by going too far in any new direction. He was very willing to pursue any direction within reason which he felt aided his ability to reproduce realistic scenes, and hence his inclination towards

Pre-Raphaelite art, and towards the naturalism of Bastien-Lepage. But while he could have proceeded further in producing paintings in the manner of Bastien-Lepage as interpreted by the Glasgow Boys, he obviously chose to limit such style to the manner of the Newlyn School painters. The anecdotal aspect of their naturalist scenes was more in accordance with his own inclination at this time, and also, he would feel, was more acceptable to the artistic establishment.

His study of 'les valeurs' with Carolus-Duran was probably the most advanced step he ever took, and it did have considerable influence on his future work making it lighter in tonal values and less weighted by chiaroscuro. In fact after the beginning of the 1890s he painted little which could be closely equated with 17th century Dutch art, as was "Lullaby" of 1889 and "Benedicite" of 1893, and moved towards the cooler and lighter palette of "The Eleventh Hour" (1894), although sometimes demonstrating his fine sense of colour which is seen to advantage in his "Maternal Instinct" of 1892, and maintaining contrasts of light and shade in his highly finished portraits.

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In addition to absorbing 'les valeurs' at Carolus-Duran's, and observing the similar technique used by nineteenth century Dutch artists who exhibited in the Salons and in Scotland, Lorimer would also see the work of Whistler in London. It employed a diffusion of form, and variations on a limited number of colours, resulting in harmonies of tone never before experienced by the London art viewer, who did not accept them with enthusiasm. Nor did Lorimer, it seems. Comments in his diary imply that he did not think much of Whistler. Both he and his family, in fact, would probably have taken Ruskin's side in the 1878-9 fracas, as they held him in high esteem. Lorimer shows this admiration by having his mother hold a copy of Ruskin's "Stones of Venice" in her portrait.

Nevertheless Lorimer must have seen qualities in Whistler's work which were in accord with his own interest in tonal control, and he might have been influenced by Whistler to adapt his choice of subjects. His two paintings "Any Port in a Storm" and "The Staircase, Kellie Castle" (plate 36), for example, utilize muted harmonies of white and greys, and the latter, in particular, might reflect Whistler's style in the rejection of incident in favour of a more indeterminate but beautiful choice of subject. (It must be

remembered, however, as said earlier, that George Paul Chalmers painted a very similar canvas called "The Staircase" which Lorimer would have known.) The same limitation in subject matter can be seen in *TURKEYS AND CHILDREN AT KELLIE* which also utilizes a very delicate range of pale tones. His painting "Sweet Roses" likewise portrays a very simple situation which few people would have seen any beauty in depicting - a point which the buyer thought fit to make when he purchased the painting.

Lorimer's canvases "The Eleventh Hour" of 1894 and "Hush" of 1905 may also owe something to Whistler's style, certainly some contemporary critics thought so calling it "a symphony in white". One commented that the subject is treated with such a delicate sense of colour and with so much knowledge of the effect of light upon varied surfaces that it may fairly be considered the artist's best painting. It is possible, further, that Lorimer's custom of dressing his ladies in white both here and in other paintings including "Sweet Roses" may have been reinforced by Whistler's art.

Lorimer's 1902 portrait of his mother (plate 52) is perhaps the nearest he approached to Whistler's style. The pose facing left is very similar to that of Whistler's portrait "Arrangement in Grey and Black No.1: The Artist's Mother", Mrs. Lorimer being angled slightly more towards the front than Mrs. Whistler who is in full profile. The quiet demeanour of the sitters and the seriousness of their dispositions as revealed in the portraits are very alike, and it can perhaps be said that Lorimer here fulfills Macaulay Stevenson's description of Whistler's style: "Aspect is subject". Above all, the simplicity of the colour range would seem to indicate not only the influence of Carolus-Duran, but also Whistler's. As Louise said of it "a nocturne in grey and black and silver and white" - the latter two being responsible for an overall lighter tone than in the Whistler.

It is clear that in the last two decades of the twentieth century when Lorimer was executing the bulk of his work, his aim, like Whistler's and the other artists mentioned in this chapter, was to produce an art which was based almost exclusively on direct observation and analysis of natural appearances. While Lorimer never lost his basic allegiance to a realist style, however, Whistler, despite his early friendship with Courbet, moved away from it. Because of this, one might have supposed Whistler to be an active supporter of Impressionism, especially as he was friendly with Monet and Degas and was a francophile. But he was opposed to one of

Impressionism's fundamental principles - that of their method of placing strokes of pure colour side by side on the canvas to produce optical fusion at a distance. Nor did he feel the need for plein-airism, instead he re-created in the studio the notes he had made on the spot.

.....

French Impressionism, as Dennis Farr has said, "received somewhat limited acclaim even from the more adventurous English artists of the 1880s and 1890s"(33), few adopting it wholeheartedly although there was a group within the New English Art Club under the leadership of Sickert who called themselves the 'London Impressionists'. Some, like Sargent as discussed earlier, had periods of Impressionist influence, and Lorimer too showed awareness of it in his work insofar as he did reduce the high finish of his work, did loosen the definition, and became more susceptible to atmospheric effects. Like many artists, he initially found the Impressionist style ridiculous, but gradually he came to appreciate that their methods were deliberate. As we have seen, by 1886 he was writing in his diary of the 5th Exposition Internationale:

"Some by Claude Monet tho' eccentric by intention have good qualities of color and air."

although he still preferred the Realist art in the exhibition by such as Cazin, of whom he says:

"Picture by him of an old house by the sea in moonlight full of poetry and exquisite tone."(34)

Nevertheless as can be seen from his painting VIEW OF KELLIE (plate 41, undated, but perhaps c.1895) he did approach the Impressionist style in that he modified his usual clarity of form by less precisely defining the grasses and trees and details of the castle. Instead of light and shade being rendered starkly, it is now diffused softly through the foliage of the trees giving an atmosphere of a lovely summer afternoon. But the paint is applied smoothly, with every attention paid to tonal values - like Whistler, he rejects the prismatic palette of the Impressionists.

The same handling of light and shade in an atmosphere of a sunny day is seen in his small oil "A Frenchman in Luxembourg Gardens" (plate 49). There is similar loosening of detail as in VIEW OF KELLIE, the greenery of the trees is rendered in smooth areas of colour, with little delineation of leaves, and the foreground is equally smoothly rendered, broken only by dappled patches of

sunlight. In addition to the Impressionist aura, however, the painting also encompasses references to the work of the Naturalist Bastien-Lepage as already noted.

Impressionist influence can also be seen in the luminosity of many of Lorimer's paintings such as the "Flight of the Swallows" of 1906 (plate 55). Its clear light atmosphere and the white gowned figures are typically French, the figure on the right being particularly reminiscent of Degas' ballerinas, although they also have echoes of Whistlerian paintings. But above all it is illustrative of Lorimer's individual style and choice of subject in its portrayal of the Kellie environment.

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A much less typical painting by Lorimer of 1902-5 is his "Midsummer's Eve : A Reverence to Roses" (plate 50). As I have suggested earlier, it shows his interest in the work of Puvis de Chavannes, a painter of symbolical and allegorical scenes which reflect an ideal world.

Lorimer may first have become interested in the work of Puvis through the admiration of Thomas Millie Dow for him. He went with Millie Dow to his atelier one day in Paris and:

"After[wards] he took me to Pantheon to see frescoes by Puvis de Chavannes of story of St. Genevieve. First one, little fig. at tree, sheep and landscape, is beautiful and "fit for the place" as Dow had said. Others by Cabanel and Laurent show the pretentious mechanical side of French art."(35)

On another occasion he admired Puvis's work in the Salon:

"Puvis de Chavannes decorative tryptic is a fine thing, especially the one called "Christian Inspiration".(36)

and lamented to his sister:

"I grieve that I did not see these new Puvis's at the Pantheon."(37)

The various influences possibly contained in Lorimer's "Midsummer's Eve" have been discussed earlier, here his aims in painting such a picture will be considered. It might be that he just wanted to paint such a subject at that time, his admiration for Puvis's work having been simmering in his mind for many years, and stimulated by the Kellie panel by Phoebe Traquair. More pertinently, however, was perhaps his interest in the French contemporary artistic scene. I have earlier discussed the origin and ethos of the New Salon in the Champ de Mars and Puvis's part in it. As we have seen,

Lorimer had been as successful in the Paris Salon (Champs Elysées) as he could have wished, and in 1903 he expressed in a letter to his sister a desire to exhibit in the Champ de Mars - only a feeling of loyalty to the Champs Elysées prevented him from doing so. His aim in painting "Midsummer's Eve", then, may have been to exhibit it in the Champ de Mar, although as far as is known he did not exhibit either it or any other painting in the New Salon.

The subject matter of "Midsummer's Eve" with its mythological content was unlike anything Lorimer had painted earlier, but it cannot be seen as a precursor of a symbolist painting phase as he did not advance further in this direction. Certainly he did also paint "The White Lady" - his "ghostie picture" as his mother called it - but it also was unusual in his oeuvre insofar as the supernatural element went, although the mise-en-scene and style were typical - and in the same period he was also producing his characteristic works such as "Autumn", "Hush" and "Flight of the Swallows".

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At the turn of the century Lorimer must have been taking stock of the progress of his career. He had been extraordinarily successful in France, but that success had not been matched in Britain. As I have argued, his policies to date seem to have been to paint pictures which reflected current trends in art without ever becoming too modern - "Midsummer's Eve" was the nearest he approached to a somewhat avant garde subject and style. This procedure undoubtedly developed his artistic abilities in an eclectic manner, yet he always maintained the hallmarks of his own style. The main criterion, it would seem, was that the resulting pictures had to be acceptable to the artistic establishments, especially to selecting juries, be they of Scotland, England or France, and, hopefully, saleable.

The new century brought with it the likelihood of election to Membership of the RSA and this must have put him in a difficult position. Should he accept it when it came, and fulfil the necessary compulsory residential qualification of staying Edinburgh, or refuse it, stay in London, and take his chance of being elected to the RA, which he probably felt was the higher honour and no more than he deserved? And this indecision would account for his hesitancy in allowing his name to be proposed in Edinburgh in 1898 for membership of the RSA. If he did return to Edinburgh, he must have conjectured, this would not rule him out from being offered membership of the RA

at some future point, and he must have felt that his reputation as a portrait painter was in a secure enough condition to survive the transition from one capital to the other. If, on the other hand, he refused the RSA Membership, he may end up with neither honour.

He would appreciate that his chances of the RA membership were not too good, despite his aims to please the conservative taste of the establishment. His name had been put forward in 1887, and in the 1890s it came before the RA selection committee almost every year. But it rarely received enough 'scratchings' to get on the board, and the final time it seems to be mentioned is 1897. His habit of 'burrowing', as his sister called it, stood him in no stead in London where a little judicious canvassing in the right quarters might have served his aim. It must have been galling to him to know that his work was so highly thought of in France, yet in England it was not as yet academically acknowledged. It might be conjectured that the somewhat antagonistic attitude prevalent in the artistic establishment in England towards the modern French styles may have had something to do with it, simply because the French thought so highly of his work. But whatever the reason, it is well known, as T.J. Honeyman rightly said in his essay on F.C.B. Caddell,

"merit has never been the sole criterion in election to academic honour ..."(38)

Lorimer might also have been thinking during this period of moving to Paris, since he was enjoying great favour from the artistic establishment there. French honours continued to be given him - in 1899 he was invited by the President, Carrière Belleuse, to become a member of the Société Internationale de Peinture, in 1900 he was awarded a Gold Medal for his painting "Mariage de Convenance" at the Paris International Exhibition, in 1903 he was elected a Corresponding Member of the Institute of France, the highest public honour which can be conferred upon a foreign artist, and in 1912 he was awarded the Legion of Honour, although he was not allowed by the British Government to accept it. A measure of his high reputation within the French establishment is also the fact that in 1912, as he relates in a letter, he was invited to exhibit:

"an important work ... in an exhibition organised by some of the Members of the Institute, with the avowed purpose of stemming the current of what they thought degrading art."(39)

But his aims and hopes for the future had to be reconciled with love of family and home, and if he became even more of a francophile, he would be distancing himself further from his family which he had no wish to do. By the time membership of the RSA was offered him in

1900, he had resolved the problem and was ready to accept. At the same time he would feel that he could continue participating in French art equally easily from Edinburgh as from London, and that he still had a chance of being elected to the RA.

As I have said earlier, his career did continue to develop after his return to Scotland. He was still successful in selling pictures, still secured commissions for presentation portraits, still advanced his style by different techniques, experimented with clay modelling, and returned vigorously to the medium of watercolour.

By the end of 1905, however, he had cause to believe that his portrait practice had declined since his move to Edinburgh, probably due to the unknown events which surrounded his painting of Lieut. Frederick Guthrie Tait in 1901. Despite receiving excellent notices of his paintings in exhibitions, nothing is coming of them:

"... when I exhibited Mother's portrait [in RSA] and two others ... many people seemed to think they took a high place after the Whistlers - but not a note of enquiry even came of it. The same two years before when I showed old Mrs. Sommerville etc. The same with my interior last year and autumn leaf picture the year before; but no doubt this sort of thing happens to lots of good artists, so I am naturally very thankful that this year on sending my garden picture to London, it had such cordial appreciation from both good artists and press."(40)

In addition he discerned a distinct change in artistic expectations in the academic establishment in Edinburgh which he attributed to the "advent of Guthrie and the Glasgow host", and which he felt excluded his artistic oeuvre. Why he should feel this is unclear, although his usual pessimism may have been a contributory cause. He had always been supportive of the Glasgow Boys, and we have seen that Guthrie himself held Lorimer in high enough esteem to plead with him to accept office on the Hanging Committee in 1904. Certainly Lorimer had not identified himself stylistically with the Boys in their pioneering work of the 1880s, but his own style was as much associated with French artistic ideas as was their own, if in a different manner, and further, by 1905, they themselves had become more conservative in artistic terms. Whatever the causes or justifications, however, he felt that he probably made a mistake in "giving up the ground in London", but still was ambitious in aiming to do some really good work.

"I mean now to take advice from Burne-Jones's life, and be very careful not spending time and energy in Academy's etc. when to do anything really interesting needs more than one has got."(41)

Burne-Jones would be an example to him of how successful an artist could be without necessarily being within the establishment. Burne-Jones had reluctantly accepted Associateship of the RA in 1885, but only exhibited there once (in 1886) and resigned in 1893. Nevertheless he was awarded a baronetcy in 1894 and his work also enjoyed a considerable reputation in France.

So by 1906, although Lorimer felt his practice as a portraitist had suffered by his leaving London, and his works generally were not causing much of a stir, he still had hopes that if he could concentrate on producing good paintings - cutting out as many distractions as possible and cutting his Academic duties to a minimum - he still had a good chance of gaining the heights in the artistic world at home, as he had done in France.

While he was not to be successful in so doing - the greatest publicity he attained being from the "Ordination" in the 1890s and the success of its being photogravured - it is fair to say that many of his loveliest paintings were executed during the 1910s, "Flight of the Swallows", "Hush", "Sunlight in a Scottish Room", and perhaps the unillustrated canvas "Our Lady, Star of the Sea" to mention a few. By 1916, however, with the First World War under way, he must have realised that his style of painting was passé, and consideration of his later paintings make it clear that his aims in terms of subjects and in medium experienced a change. Broadly speaking his work in the last twenty years of his life seems to have been divided into landscape and seascapes, watercolours - and the ever present and lucrative portraits.

His output of watercolours during these years mushroomed and whether his primary aim in executing these was for the pleasure they gave him or for financial return is unknown, but they did result in the honour of being elected to the RWS as associate in 1908, and full member in 1932. In the past any consideration of Lorimer's work has rested mainly on his oil paintings, the great extent of his watercolour output being unknown and occurring in his later years when he received little publicity. Only 27 of about 91 painted during 1917-36 have been traced, but from those we do know, we can appreciate their diversity of subject, from floral studies and country scenes to architectural sketches of church facades, many with original viewpoints and all full of colour. His work in the medium of watercolour will be worthy of further study as more paintings come to light.

Probably the "really interesting" work he wished to do would be

in the genre of landscape/seascape. Although he still indulged occasionally in anecdotal genre, (such as "Housework's Aureole" (1916, plate 57) and "Hide and Seek" (c.1917/8, plate 75), he well appreciated its passing, and accepted that such canvases were no longer saleable, but rather than pursue an avant garde route into Cubism, Expressionism, Futurism or Surrealism, he chose to retrace his steps, back to the more conventional subject matter of landscape, and to his watercolours.

From his earliest days, Lorimer had been interested in landscape, much encouraged, no doubt, by his family friend, Sam Bough, but it became subservient as subject matter to domestic genre and to the demands of his portrait practice. In the war years, however, the majority of his pictures in both oils and watercolour are exterior scenes, either of Kellie and its environs or the west coast of Scotland, and fishing villages on the coast of Fife. Little can be said of the latter as the principal paintings are unlocated, but in the oil seascapes of Iona the influence of McTaggart again shows through. They have the same 'open-air' freshness about them and the same light palette, and use a loose technique of brush strokes, although they are unfigured and have no atmospheric disintegration like McTaggart's. They are identified with the Western Isles, but more concerned with the clarity of the atmospheric effects than containing any very pronounced natural landmarks, and they owe nothing to the remnants of the now exhausted romantic tradition interpreted by such artists as Peter Graham, MacWhirter or Joseph Farquharson.

In these latter years of his life, Lorimer also painted his beloved Kellie in many delightful poses, in such as "September", "The Long Shadows", "Breezes and Roses", KELLIE CASTLE AND SYRINGA, "Sun and Shower" and "Spring by the Shadowed Tower". These were all straightforwardly realistic, full of light and shade, with the brightness of sun and garden flowers, and rich foliage. Some of these garden paintings, we again note, including those in watercolour, are reminiscent of the work of such English artists as Helen Allingham and Myles Birket Foster, being more redolent of pastoral tranquillity than of the harsher aspects of Scottish landscape, perhaps reflecting Lorimer's years in England.

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The summing up of these aims and ambitions of Lorimer's artistic career, then, makes it clear that he only partially achieved them.

The earlier part of his career was crowned by his successes in France, and the success of the "Ordination" at home, and the later part by further honours from France and being elected to membership of the RSA and RWS. But remembering his persistent self-denigration, he probably felt that he had failed to paint anything really memorable, such as the Velasquez he viewed in 1892, or Millais' "Sir Isumbras", and certainly he did not achieve their success. Also, if he had hoped to become President of the RSA and enjoy a heightened status, he was disappointed, as he also must have been in relation to membership of the Royal Academy. His ambition in financial terms was perhaps realized in that he ended his life a wealthy man, spending his time between three homes, and still travelling to France and elsewhere from time to time. Despite his many relatives, however, sisters, nephews and nieces, he died rather a lonely man, by 1936 feeling that his paintings were quite outdated and unappreciated at that time, in which he was quite correct. Yet, despite this gloomy retrospection, today many of his paintings are treasured by private owners and public galleries alike.

Finally, in consideration of the influences which played upon Lorimer in the course of his artistic career, it will be realised that they came from many directions, all the techniques being brought together into an art, which despite the eclecticism of its influences, is peculiarly Lorimer's own. The subjects of his paintings are many and varied, but he has principally given the beauty of Kellie Castle, and its milieu, to the world, opening for us a window into another time, another way of life, his selective images being expressed with a quiet integrity of vision and a sense of peace which, as Professor Martin Kemp has said, "speaks volumes for those who have time to pause and listen".(42)

May C. Fenoulhet,
1990.

CATALOGUE of OIL PAINTINGS by JOHN HENRY LORIMER
identified, located and photographed by writer
or located in illustration.

Titles in inverted commas and underlined are taken from inscriptions on frames or works, from Exhibition Catalogues, or have been authenticated by Lorimer or Chalmers families. Titles given for identification purposes by the writer or owners are in capitals, non-underlined. Measurements are in inches, height given first, unless otherwise stated.

(1) "Christmas Roses" (Hannah and Alice Lorimer, full length with flowers) 33 x 24. Monogrammed '18J-L74' bottom left. Lorimer family, by descent. Exhib. 1877 RSA (No.419), 1933 RP (No.7) as "Lady in Thurn and Lady Chalmers", 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.110). In 1877 when the artist was about to go abroad on a tour, his father purchased this painting for £50.

(2) "Mrs. James Lorimer" (seated facing right) 13 x 10 $\frac{3}{4}$. In Chalmers family by descent. Owner believes it was painted when artist was 18 years of age, i.e. 1874/5.

(3) "Mrs. James Lorimer" (seated facing right) 36 x 27, originally 50 x 40. Lorimer family, by descent. Purchased by Louise Lorimer in 1937 Posthumous Sale (No.82) as "Portrait - Lady Seated" when it was 50 x 40, since cut down. Believed to have been painted when artist was 19 years of age, i.e. 1875/6. Either this or No.2 above may have been the painting exhibited as "Portrait" (No.514) in RSA of 1876. Scotsman of 28 Feb. 1876 describes it as 'portrait of a lady' etc..

(4) "Sir Robert Stodart Lorimer" (head and shoulders, wearing red fez, as a young boy) 22 x 16. Tate Gallery, London. Exhib. 1929 RP (No.3), from which bought by R.A. Chantrey Fund for £300. Tate Catalogue of 1953 dates it 1875-80, but letter from artist to D.S. McColl of 5.10.29 (Glasgow University, McColl Collection) says RSL was 10 years of age at the time, while artist's letter of 26.10.29 from same correspondence says he was 11 years of age and artist 19. Date therefore between 1874/6.

(5) "Sir Robert Stodart Lorimer" (head and shoulders, as a young boy) 9 $\frac{1}{2}$ x 7. Lorimer family, by descent. Exhib. 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.106). Owner gives date of 1876. Either this or No. 4 above may have been the painting exhibited as "Portrait" (No.171) in RSA Exhib. of 1876. Scotsman of 28 Feb. 1876 describes it as 'head of a youth' etc..

(6) "Patrick Fraser, Advocate" later Lord Fraser. Exhib. 1877 RSA (No.631). Rinder & Mackay's "The Royal Scottish Academy 1826-1916" records that this painting was an oval portrait head and was presented by the artist to County Buildings, Perth. Perth Art Gallery today owns an oval portrait head entitled "Portrait of a Man" 29 x 24 signed by J.H. Lorimer. The Keeper states that many paintings were transferred from the County Blds. to the Art Gallery after the opening of the Gallery in 1935, many being unrecorded as is the Lorimer. The Keeper considers it reasonable to identify the portrait as Lord Fraser.

(7) "Mollie" (girl seated on sofa). Exhib. 1877 RSA (No.147), Catalogue states 'lent by Miss Louisa Stevenson'. Dundee Art Gallery owns a painting of this name by J.H. Lorimer, unsigned and undated, which was painted, they say, about 1880. 20 $\frac{1}{4}$ x 24 $\frac{5}{8}$. It was presented to the Gallery by the sitter's daughter, Miss Margaret Pilkington, in 1973.

(8) "Professor James Lorimer" 1878 (seated facing left) 19 $\frac{1}{4}$ x 15 $\frac{1}{2}$. Monogrammed and dated, bottom right, "J-L 1878". Inscribed top right "ΕΧΘΡΟΝ". Unlocated. In Chalmers family, by descent, until 5.12.86 when sold at Phillips, Edinburgh, for £400.

(9) "Professor James Lorimer" (seated, facing left, reading book) 50 x 40. University of Edinburgh. Date of 1878 given in the University's Accession Notes. Exhib. 1878 RSA (No.419), 1879 RA (No.959), 1981 Talbot Rice Art Centre, Univ. of Edinburgh "Masterpieces of Scottish Portrait Painting" (No.48), 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.109).

(10) "Major Wm. Wyld" (full length, seated, maternal great uncle of artist, in uniform of 4th Light Cavalry of the Hon. East India Company's Army). Lorimer family, by descent. Exhib. 1878 RSA (No.642).

(11) "Jeannie Gray" 1879 (two girls, seated). Monogrammed "J-L 1879" bottom right. Execution of painting described in Lorimer correspondence of 1879. NTS, Kellie Castle. Exhib. 1880 (No.517) Catalogue states 'lent by RAPFAS'.

(12) "Isobel Scott-Elliott" 1879 (head and shoulders, facing left). Oval frame 25 $\frac{1}{2}$ x 20. Monogrammed and dated. Lorimer family, by marriage. Exhib. 1983 Crawford Centre Exhib. "The Lorimers" University of St. Andrews (No.112).

(13) "El Bolero" (full length of girl in Spanish costume holding tamborine) 70 x 36. Unlocated. Exhib. 1879 RSA (No.461) Catalogue states 'lent by Andrew Usher, Esq.'. Illustr. Halkett's "Academy Notes" 1879.

(14) PORTRAIT of an UNIDENTIFIED LADY (three-quarter length seated, facing right) 50 x 49. Unlocated. Exhib. 1879 RSA (No.33) as "A Portrait". Illustr. Halkett's "Academy Notes" 1879. Lady is elderly, with mob cap, in a pose very similar to that of Mrs. Lorimer in the portraits of 1874-6. Sitter appears to have, also like Mrs. Lorimer, a piece of handwork in her lap. She is seated on the same chair as is Prof. Lorimer in his 1878 portrait and her back is to a window with the same shutters as in "Christmas Roses" of 1874.

(15) "The Venerable John Hardie" 1879 (half length in close fitting black cassock) Private Collection, Wiltshire. Exhib. 1880 RA (No.260). Portrait was painted in London and commission and execution are discussed in Lorimer correspondence of 1879.

(16) "Farewell" 1880 (weeping girl, with dog) Monogrammed and dated "J-L 1880". Unlocated. Illustr. 'Graphic' 1886 Summer Number p.18. Lorimer correspondence states that figure of girl was modelled by Louise Lorimer and implies that the picture is small.

(17) CHRISTMAS ROSES IN A GLASS VASE 11 x 8½. Lorimer family, by descent. The painting is undated but the style suggests a dating of around 1880. It was in the artist's possession at the time of his death and was in the 1937 Posthumous Sale (No.116) under the above title.

(18) PORTRAIT OF AN UNIDENTIFIED MAN 1880 (three-quarter length, seated, facing left) 50 x 40. Monogrammed and dated 1880. Unlocated. Photograph in Witt Library, Courtauld, London.

(19) "The Ruined Beech Tree" 1881 18 x 24. Lorimer family, by descent. On display at Kellie Castle. Exhib. 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.131). Inscribed in artist's hand: "Beech in Kellie Garden blown down October 14th 1881 between 10 and 11 o'clock am. Measurement 18 ft. on circumference at 3 ft. from the ground, boughs 9'10" and 10'10".

(20) "Laurence Robertson, Esq." 1881 (three-quarter length, standing, holding a newspaper, facing right) 125 x 90 cm. Monogrammed and dated 1881. Exhib. 1882 RGIFA (No.87). The portrait remained in the Robertson family for a hundred years and was then auctioned by Phillips, Glasgow. Subsequent whereabouts unknown.

(21) "Mrs. Margaret Robertson" 1881 (three-quarter length, standing, holding basket of flowers, facing left) 125 x 90 cm. Monogrammed and dated 1881. Exhib. 1882 RGIFA (No.119). The portrait remained in the Robertson family for a hundred years and was then auctioned by Phillips, Glasgow. Subsequent whereabouts unknown.

(22) "Master Hugh Robertson" 1881 (full length, facing right) 116 x 75 cm. Monogrammed and dated 1881. The portrait remained in the Robertson family for a hundred years and was then auctioned by Phillips, Glasgow. Subsequent whereabouts unknown.

(23) "Miss Margaret Robertson" 1881 (full length, standing, facing right) 116 x 75 cm. Monogrammed and dated 1881. Exhib. 1883 RSA as "Among the Irises" (No.155). The portrait remained in the Robertson family for a hundred years and was then auctioned by Phillips, Glasgow, in 1981, and Sotheby's, Belgravia, in 1982. Present whereabouts unknown.

(24) "Patrick Chalmers" 1881 (as a baby, head only) Oval frame. Chalmers family, by descent. Lorimer correspondence reveals that Patrick was brought to the UK by his mother in June 1881 aged 8 months and that they returned to British Guiana in Jan. 1882 when he was 14 months old. The portrait would be painted sometime between the two dates.

(25) "Sir David Chalmers" 1881 (three-quarter length, seated at table, facing left) 50 x 40. Chalmers family, by descent. Exhib. 1882 RA (No.262), 1883 RSA (No.21), 1899 RP (No.68), 1903 Paris Salon (No.1160). Sir David joined his wife and son in the UK in Sept. 1881 and returned to British Guiana in Nov. 1881. The portrait was executed during these months when he visited the Lorimer family at Kellie Castle.

(26) "Dr. John Muir" 1881 (three-quarter length, seated, facing left) 50 x 40. University of Edinburgh. Exhib. 1882 RSA (No.386). The portrait was commissioned by the Senatus in 1881 (Accession Notes) for the sum of £120. It was retouched by the artist in 1889.

(27) "Professor John Stuart Blackie" (three-quarter length, seated facing left) 50 x 40. University of Edinburgh. Bequeathed to the University in 1932 by Mr. A.W. Blackie. The sitter was Professor of Greek at Edinburgh University 1852-1882. Exhib. 1881 RA (No.54), 1883 RSA (No.429). Portrait was used as an illustration to Professor Blackie's "Selected Poems" of 1896.

(28) "Mrs. Elizabeth Blackie, nee Wyld" (head and shoulders, hands holding a book, facing right) 24 x 18. Lorimer family, by descent. Mrs. Blackie is dressed in black, with black lace scarf over her mob cap tied under her chin. The black dress is relieved by a wide collar of white lace, its intricacies beautifully rendered. The sitter was wife of the above John Stuart Blackie, and daughter of James Wyld of Gilston. The Wyls were maternal relatives of the Lorimers - see portrait of Major Wyld of 1878. The portrait is undated, but the style suggests that it was probably painted before 1880.

(29) "Sir Thomas Sutherland" 1882 (three-quarter length, standing, with arms crossed) 50 x 40. Signed. SNPG. Sir Thomas was Chairman of the P. & O. Steamship Company. The portrait was given to the SNPG in 1966 by Miss H. Sutherland and the SNPG's Catalogue gives the date of 1882.

(30) "Lieutenant Charles Anstruther Thomson" 1883 (full length, in Life Guards uniform, facing right) 240 x 150 cm. Monogrammed and dated bottom left "J-L 1883". Inscribed bottom right "Charles Anstruther Thomson of C..... Lieut. 2nd Life Guards B.1855 M.1882 D19[25] J. Lorimer, R.A." Private collection, Scotland. Lorimer correspondence records appointments relating to the painting of the portrait which took place in London. The 'R.A.' of the inscription is unaccounted for.

(31) "Dr. Andrew Vans Dunlop" 1883 (half length, facing right) 29½ x 24½. Monogrammed "J-L 1883". University of Edinburgh. Lorimer correspondence implies that the portrait may have been a University commission.

(32) "Christening Party" 12½ x 16½. Signed "J.H. Lorimer, pinx". Top left inscribed "To SAC". Below: participants are identified by name. Lorimer family, by descent. Christening party of artist's niece, Alison Bell Chalmers, born 1884.

(33) "Bad News" 1884 (girl weeping over newspaper report) 26 x 20. Signed "J-Lorimer 1884". Private collection, London. Exhib. 1884 IPOC (No.55), 1886 RSA (No.243). For some reason Sotheby's, Belgravia, sold this in 1979 as "Gone" (No.365), but Fine Art Society reverted to correct title in 1980.

(34) "Patrick Chalmers on Donkey" 1884 (boy seated on donkey, facing right) $9\frac{1}{4} \times 12$. Oil sketch. Inscribed bottom right "Kellie, Aug.1 '84". Chalmers family, by descent. Preliminary sketch for "Mushroom Gatherers". Painted during visit to UK of 1884-5. Patrick now aged 4/5 years.

(35) "Rev. Dr. Hatley Waddell" 1884 (three quarter length, facing left) $49\frac{1}{2} \times 39\frac{1}{2}$. Signed bottom right "J.H. Lorimer 1884 Re-touched 1893". Kelvingrove Art Gallery & Museum, Glasgow. Exhib. 1885 RGIFA (No.670), 1893 RSA (No.487). The re-touching probably took place prior to exhibiting in the RSA of 1893. The portrait was donated by the sitter's son in 1903.

(36) "Hannah embroidering bedspread" 1885. Small oil sketch. NTS, Kellie Castle. Exhib. 1915 RP (No.12). Execution recorded in Mrs. Lorimer's letter of 9 Aug. 1885.

(37) "The Dutch Hausvrau" (sic) 1885 (Mrs. Lorimer seated at kitchen table, picking over fruit) $19\frac{1}{2} \times 13\frac{1}{2}$. Oil sketch. Inscribed bottom left "The Dutch Hausvrau/Kellie, Aug.5/85". Chalmers family, by descent. Exhib. 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews, (No.115). Execution recorded in Mrs. Lorimer's letter of 9 Aug. 1885.

(38) "A Quiet Corner" 1885 (girl reading in turret room, dog in foreground) signed and dated bottom right "J—Lorimer 1885". Unlocated. Exhib. 1886 RA (No.894), 1889 RSA (No.319) Catalogue records 'lent by Jas. Knowles, Esq. London'. In 1928 it was part of the H.J. Cornish Collection, later owners unknown.

(39) "Patrick Chalmers" 1886 (boy, full length, in sailor suit, with dog) 50×40 . Signed and dated 1886. Unlocated. Chalmers family, by descent, until 12.12.1986 when sold at Christie's, Glasgow, for £6,000. Exhib. 1886 RA as "Boy and Dog's Portraits" (No.955), 1887 RSA as "Patrick, son of Sir David Chalmers" (No.70), 1937 Posthumous Sale (No.40) as "Portrait of a Boy in Sailor Suit with Dog". Painted during visit to UK of 1884-5. Patrick aged 4/5 years.

(40) "The Mushroom Gatherers" 1886 (group Patrick Chalmers on donkey with ayah, Johanna Herbert, little sister Hannah Helen (Nan) feeding the donkey a mushroom, two aunts in background) 40×52 . Signed and dated bottom right "J.H. Lorimer 1886". Unlocated. In Lorimer family, by descent, until 25.9.1986 when sold at Phillips, Glasgow, for £12,000. In Fine Art Society Exhib. "The McTaggarts and other Artist Families" 1989 for sale at £50,000. Exhib. 1886 RSA (No.207), 1887 Grosvenor Gallery, London, as "Mushroom Hunters" (No.146), 1928 RP (No.238), 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.114). Illustr. "Grosvenor Notes 1886-7" p.37. Lorimer correspondence of 1884-6 mentions painting of picture, the main figures having been draughted while the Chalmers family visited the UK in 1884-5.

(41) "Playmates" (two old gentlemen playing with baby) 36×44 . Private collection, USA. Exhib. 1887 Walker, Liverpool (No.1046), 1887 RA (No.928), 1888 RSA (No.446), 1889 Paris Universal Exhibition (No.94). Illustr. "Illustrated London News" Jan. 28 1888, "The Scottish Artists Club Album 1892".

- (42) "Sir Robert Stodart Lorimer" 1886 (three-quarter length, seated at drawing board) 10 x 14. Royal Institute of British Architects. Exhib. 1887 IPOC (No.433) as "A Draughtsman at Work", 1915 RP (No.13), 1929 RP (No.2), 1934 RP (No.198), 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.111). The sitter was a pupil and apprentice in the office of architect Rowand Anderson, Edinburgh, aged 22, when the portrait was painted. The artist donated the portrait to the RIBA. In 1930 he painted a replica which was also given to the RIBA. In 1938 the RIBA gave it on request to the SNPG.
- (43) "Lightsome Labour" c.1888 (gardener in Kellie garden gathering in potatoes, with children helping). Unlocated. Exhib. 1889 RSA (No.430), 1890 IPOC (No.471), 1907 Paris Salon (No.1037) as "Recolté de Pommes de Terre dans un Jardin Ecossais", possibly 1909 Walker, Liverpool (No.263) as "Joyful Labour". Illustr. Exhib. Cat. of IPOC, 1890, p.74. Lorimer correspondence records the artist working on the painting during 1886/7.
- (44) "Christmas Eve" c.1888 (a nun, and a male figure carrying a bundle of holly on his shoulder, in snowy landscape, with dog) 43 x 33. Unlocated. Exhib. 1888 Grosvenor Gallery, London (No.131), 1888 Walker, Liverpool (No.66), 1889 RSA (No.518), 1923 RGIFA (No.362). Illustr. Blackburn's "Grosvenor Notes 1888", plate No.131, p.36.
- (45) "Miss Grizel Anstruther Thomson" 1888 (full length, with dog) 130 x 100 cm. Inscribed top right "Grizel M. Anstruther Thomas AEtat 4 J.H. Lorimer 1888". Private collection, Scotland. Exhib. 1893 RSA (No.266), 1894 RP (No.28), 1932 RP (No.142) as "Grizel Anstruther - Baroness Bonde". Grizel was daughter of Lieut. Chas. Anstruther Thomson (App.1, No.30) and grand-daughter of Col. J. Anstruther Thomson (App.1, No.51). Lorimer correspondence mentions that the painting was commenced in 1887 at which time she was 4 yrs. of age. The inscription 'AEtat 4' is therefore correct although the date of 1888 which Lorimer has given it, tends to mislead, as by that time the child had passed another birthday.
- (46) "Robt.W. Allan, RWS" 1888 (full length, seated at window) $8\frac{1}{4}$ x $4\frac{3}{4}$. Signed top left "J.H. Lorimer" dated bottom, left "Iona, Aug6/88". Chalmers family, by descent. Allan was a fellow artist and friend of Lorimer who became a leading member of the RWS.
- (47) "A Peaceful Art" (three ladies, seated in window-nook, two embroidering, one reading) 50 x 40. Lorimer family, by descent. Now (from 1982) on loan to Kirkcaldy Art Gallery. Exhib. 1888 RA (No.1159), 1922 RGIFA (No.96), 1937 Posthumous Sale (No.73) - purchased by Louise Lorimer, 1983 Crawford Centre Exhib. "The Lorimers", Univ. of St. Andrews (No.116).
- (48) "Sweet Roses" (lady and girl on staircase) 14 x $10\frac{1}{2}$. Signed and dated bottom right "J.H. Lorimer 888". Private collection Dumfriesshire. Exhib. 1888 New Gallery, London (No.249), 1888 Walker, Liverpool (No.996). Illustr. "The Art Journal" 1895.
- (49) "Pot Pourri" (Women and children filling a great vase with rose petals) 40 x 50. Private collection, Argyllshire. Exhib. 1889 RA (No.690), 1889 Walker, Liverpool (No.1345), 1890 RSA (No.95), 1892 New Gallery, London (No.119), 1894 Munich.

(50) "Lullaby" (nurse bending over baby in cradle) 54 x 39. National Gallery of Australia, Melbourne. Exhib. 1889 New Gallery, London (No.94), 1890 RSA (No.250), 1892 Paris Salon as "Berceuse" (No.1107) medalled, 1901 RGIFA (No.525), 1908 Scottish National Exhibition, Edinburgh (No.315). Illustr. "The Art Journal" 1895 p.324, Blackburn's "New Gallery Illustrated Catalogue" 1888-1892. The 1890 RSA Catalogue entry is accompanied by a verse: "Oh hush thee, my babie, thy sire was a Knight,/Thy mother a lady both lovely and bright,/The woods and the glens from the hills which we see,/They all are belonging, dear babie, to thee./Oh hush thee, my babie, the time will come soon/When thy sleep shall be broken by trumpet and drum;/Then hush thee, my darling, take rest while you may/For strife comes with manhood and waking with day." (Sir Walter Scott) The dark skinned nurse is again Johanna Herbert, ayah to the Chalmers children. In March 1888 Lady Chalmers and her four children returned to the UK for the birth of her fifth child - the baby in the cradle. He was born on 1.7.1888 and was called James Lorimer Chalmers after his maternal grandfather, although known as 'Giacco'.

(51) "Colonel J. Anstruther Thomson" 1890 (head and shoulders, facing left) 62 x 75 cm. Inscribed bottom right "Colonel J. Anstruther Thomson, B.1818 D.1904, Fife Light Horse, J.H.Lorimer 1890, Aetat 70". Private collection, Scotland. Exhib. 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.124), Illustr. in Catalogue p.39. The Colonel was father of Lieut. Chas. Anstruther Thomson (App.1 No.30) and grandfather of Grizel (App.1, No.45). The Colonel was 70 years of age when the painting was commenced in 1888, hence Aetat 70, but Lorimer has dated it 1890.

(52) "Winding Wool" (child winding wool from back of two chairs). Unlocated. Exhib. 1890 RA (No.912). Illustr. "The Art Journal" 1895 p.321, 1897 "Empire Magazine" p.331. The child was modelled by Lorimer's niece Hannah Helen (Nan) Chalmers.

(53) "Professor James Lorimer" (three-quarter length seated, with dog on lap, facing right) 50 x 40. Signed. SNPG, on loan to NTS at Kellie Castle. Exhib. 1890 RA (No.471), 1891 RSA (No.389), 1892 Paris Salon as "Portrait de mon Père" (No.1106), 1894 RP (No.6), 1900 RGIFA (No.185), 1901 Royal Hibernian Academy (No.84), 1908 Scottish National Exhib. Edinburgh.

(54) "Thomas Lorimer" 1890 (head and shoulders, facing left) 18 x 14. Inscribed top left "TWL by JHL" and top right "Feb.18th and 19th 1890". Sketch portrait. Lorimer family, by descent. Exhib. 1914 RP (No.16), 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews. Portrait was painted when Thomas Lorimer attended the funeral of his brother Professor Lorimer.

(55) "Lady Chalmers and Son" 1890 (three-quarter length of Lady Chalmers, facing right, holding her son who is seated on a table at her side). 50 x 40. Signed and dated bottom right "J.H. Lorimer 1890". Chalmers family, by descent. Exhib. 1890 New Gallery, London (No.63), 1892 RP (No.139), 1893 RSA (No.57).

(56) "Ordination of Elders in a Scottish Kirk" 1891 (group of six elders being blessed by Minister) 43 x 55. Signed and dated bottom left "J.H.Lorimer 1891". NGS. Exhib. 1891 RA (No.685), 1893 Paris Salon (No.1151), 1899 RSA (No.73), 1901 Glasgow International Exhib. 1926 Walker, Liverpool, (No.58)(lent by SMAA), 1979 NGS Exhib. "The Artist and the Kirk", 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.118). Sixteen associated sketches are in NGS and a letter from artist giving details of models etc.. Painting photogravured in 1892. Numerous illustrations in newspapers and magazines.

(57) "Mrs. Smith of Arncroach" undated, 17 x 13 . Private collection, Scotland. Subject may be relative of one of the models in the "Ordination" - man on immediate left of Minister was a Davie Smith, carter, of Arncroach.

(58) "A Child's Thank-Offering" (lady and child kneeling in front of prelate on altar steps of church) 25 x 35. Unlocated. Exhib. 1891 New Gallery, London (No.261), 1892 RSA (No.272). Illustr. Blackburn's "New Gallery Illustrated Catalogue 1888-1892", p.22.

(59) "Maternal Instinct" 1892 (ladies with baby and child) c.40 x 50. Signed and dated bottom left "J.H. Lorimer 1892". RSA - Diploma Painting presented on election to RSA 1900. Exhib. 1892 RA as "Ecstasy" (No.350), 1895 RSA (No.130).

(60) "Lilies" (clump of lilies with Kellie Castle in background) 50 x 40. Fine Art Society, Glasgow (1986). Originally purchased by Miss Margaret Forster and then bequeathed to a godchild, Mrs. Felicity Hudson, of the Chalmers family. Sold at Christie's, Glasgow, 12.12.1986 for £22,000 to Fine Art Society, Glasgow. Offered Fine Art Society, Edinburgh, Aug.1987 for £40,000. Exhib. 1892 RA (No.451) as "Lilies" although Blackburn titles it "An Old Scotch Garden", 1892 Walker, Liverpool (No.198), 1893 RGIFA (No.509), 1900 RSA (No.66). Illustr. "Royal Academy Pictures 1892-3" titled "An Old Scotch Garden" p.30.

(61) "Louise Lorimer" (three-quarter length, facing right) 30 x 20, undated. Lorimer family, by descent. Family date this about 1893, but it may well be earlier. In 1893 Louise would have been aged 33.

(62) "Benedicité - Fête de Gran'mère" 1893 (group of children round table with grandmother saying grace, servants in attendance). Louvre, Paris. Exhib. 1893 RA (No.863) as "Evening", 1893 Walker, Liverpool (No.911) as "The Grandmother's Fete : Children saying Grace", 1894 Paris Salon (No.1198) as "Benedicité - Fête de Gran'mère". Illustr. "The Art Journal" 1895.

(63) "Any Port in a Storm" (doves on inside staircase of Kellie Castle) undated. NTS, Kellie Castle. Exhib. 1914 RA (No.6453). Style suggests a dating of the early 1890s.

(64) THE STAIRCASE, KELLIE CASTLE. (view of interior staircase) 58 x 40 undated. Fine Art Society, Glasgow. Chalmers family, by descent, until 12.12.1986 when sold at Christie's, Glasgow, for £1,400. Offered Fine Art Society, Edinburgh, Aug.1987 for £4,500. Lorimer's title unknown. Style suggests date of mid 1890s.

(65) TURKEYS AND CHILDREN AT KELLIE (turkeys etc. being fed from first floor window by children) 30 x 20. Lorimer family, on loan to Kirkcaldy Art Gallery from 1982. A family member suggests a date of 1893 for this painting. The artist's letter of 13.1.1922 to his sister, Hannah, reveals that he gave it to her as a personal wedding present in 1895. Certainly by 1896 all the poultry had been cleared from the area in front of the Castle.

(66) "Colonel J. Anstruther Thomson" ("Le Sport") 1893 (full length, facing left, holding riding crop) Louvre, Paris. Exhib. 1893 RP (No.142), 1894 RSA (No.244), 1896 Paris Salon (No.1286). Illustr. "The Art Journal" 1895 p.322, "Empire Magazine" July 1897 p.328. Same subject as App.1 No.51.

(67) "The Eleventh Hour" or "Mariage de Convenance" (worried figure of bride sitting on day-bed) 48 x 72. Untraced. Exhib. 1894 RA (No.104), 1896 Paris Salon (No.1285) as "Mariage de Convenance" medalled, 1898 Walker, Liverpool (No.225), 1900 Paris International Exhib. as "Mariage de Convenance" medalled. Illustr. "The Art Journal" 1895 p.323. The painting was a great success in Paris where it won a second class medal in 1896 and a Gold in 1900. By that time it had been purchased by the Publishers of "Black and White" and sometime later became the property of the Pennsylvania Museum in Philadelphia. They later sent it for auction and its present whereabouts are unknown.

(68) "Sir Joseph Lister, Bart" 1895 (three-quarter length seated, facing left) 50 x 60 Signed and dated "J.H.Lorimer 1895". University of Edinburgh. Exhib. 1896 RA (No.937). Portrait was presented to Sir Joseph Lister on his retirement by colleagues and pupils. It was bequeathed by him to the University (1912). The artist repaired the portrait in 1914. Lorimer also painted a replica for Glasgow subscribers, dated 1897, which is now in the Hunterian, Glasgow.

(69) FRUIT AND FLOWERS, undated, 19 x 13. Signed bottom left, "J.H.Lorimer". Fine Art Society, Edinburgh (1983). Exhib. 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.113). Style suggests date of mid 1890s.

(70) VIEW OF KELLIE CASTLE, undated, 36 x 30. Private collection Scotland. Exhib. 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.132), illustr. in Exhib. Cat. Style suggests date of mid 1890s.

(71) "Self Portrait of John Henry Lorimer" undated (head and shoulders, head facing front) 21 x 18. NTS, Kellie Castle. Exhib. 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.107). Comparison with photograph of early 1890s suggests date of about 1893.

(72) "Dog and Mirror" 1896 (Dog, Burleigh, and self portrait of artist in mirror) c.48 x 36. Signed and dated bottom left "J.H.Lorimer 1896". Lorimer family. Exhib. 1896 RSA (No.303), 1897 RA (No.591), 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.125). Illustr. "Empire Magazine" July 1897 p.330.

(73) "Sir Graham Montgomery, Bart." 1896 (full length seated, facing right) 96 x 54. Untraced. Exhib. 1897 RSA (No.391), 1898 RA (No.902). Illustr. "Art Journal" 1898 p.71, "Pall Mall Magazine Pictures 1897-1901 (RA 1898). Two smaller replicas were also executed.

(74) "The Lord Playfair, GCB" 1897 (three-quarter length seated, facing right) Signed and dated "J.H.Lorimer 1897". University of St. Andrews. Exhib. 1897 RP (No.90), 1898 RSA (No.340). Plaque on portrait reads: "Lyon, First Baron Playfair of St. Andrews, PC. CCB. PhD. LL.D. FRS. Born May 21st 1818, Died 29th May 1898. For 17 years Member of Parliament for the Universities of Edinburgh and St. Andrews." The artist executed a replica of the portrait in 1898.

(75) "The Birthday Party" (little girl holding candle, looking at birthday cake) 46 x 56½. Signed bottom right "J.H.Lorimer". Lorimer family, London. Purchased in Posthumous Sale of 1937 (No.41) by Mrs. Nan Campbell, St. Andrews. Exhib. 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.127). Lorimer correspondence records that painting was commenced in 1897, and Chalmers family relate that it was not completed until 1917.

(76) "Spring Moonlight" or "A Dance" 1897 (lady with child in her arms dancing in drawing room) 71½ x 51. Kirkcaldy Art Gallery. Exhib. 1897 RA (No.497) as "A Dance", 1902 Walker, Liverpool (No.997) as "Moonlight Evening", 1907 Christchurch, New Zealand, 1908 Franco British Exhibition, London, as "Interior - Moonlight Evening", 1908 Rochdale Spring Exhibition as "Interior - Moonlight Evening", 1918 RGIFA (No.292) as "The Spring Moonlight", 1983 Crawford Centre Exhibition "The Lorimers" Univ. of St. Andrews (No.117), illustr. in Exhib. Cat. p.33. It is not clear why the painting had so many title alterations. The final change was at the 1937 Posthumous Sale when it was offered as "Spring Moonlight" and the Kirkcaldy Art Gallery, who purchased it, has maintained this title. The Lorimer correspondence records that the painting was executed rapidly in early 1897, although it is undated (and unsigned). The Witt Library of the Courtauld in London hold a copy of a preparatory sketch for this work (as "A Dance"), but the original is untraced.

(77) "The Lesson" (lady at a musical instrument instructing some children) c.10 x 14. Private collection, Scotland. Style suggests a date of late 1890s.

(78) "Mr. R.C. Munro Ferguson, M.P." (later Lord Novar) 1898 c.40 x 30 (full length facing left, holding bill-hook, in Munro tartan kilt). Signed bottom left "J.H.Lorimer 1898". Frame inscribed "Ronald Crawford Munro Ferguson M.P. 1898. By Lorimer". Private collection, Scotland.

(79) "Miss Valentine Munro Ferguson" 1898 (lady in evening gown seated at grand piano) c.30 x 40. Signed bottom right "J.H.Lorimer 1898" - although final figure is unclear and frame is inscribed "Miss V. Munro Ferguson, by Lorimer 1897". Private collection, Scotland. The sitter was sister of Mr. Munro Ferguson (No.78 above). She died in Sept. 1897 and the portrait was painted posthumously.

(80) "Shelling Honesty : Mrs. Edward Salvesen and her Children" 1898 (lady on sofa preparing honesty, with her two sons) 72 x 58. Private collection, Edinburgh. Exhib. 1898 RA (No.467), 1901 RSA (No.200). Illustr. "The Artist" 1899.

(81) "Lieut. Frederick Guthrie Tait" 1901 (full length, figure of caddie on left). 94 x 60 Signed and dated 1901. Royal and Ancient Golf Club, St. Andrews. Posthumous portrait, subject killed in Boer War 7.2.1900. Painted from photographs.

(82) "Henry Dudley Ryder, 4th Earl of Harrowby" 1902 (three-quarter length, seated, facing left). 97½ x 31½. Coutts & Co., Bankers, London. Posthumous portrait, subject died 1900. Painted from photographs. Dated from Lorimer correspondence.

(83) "Mrs. Hannah Lorimer" 1902 (three-quarter length, seated, facing left). 55 x 30. Lorimer family, by descent. Exhib. 1902 RP (No.15), 1903 Paris Salon (No.1159), 1904 RSA (No.306), 1910 Walker, Liverpool (No.1123). Subject is artist's mother. Lorimer's letter of 19.12.02 describes execution of work. The artist wrote a poem to accompany the painting.

(84) "A Frenchman in Luxembourg Gardens" 1903 (male figure with child in arms admiring statue). 21½ x 17½. Signed and dated bottom right "Paris 1903, J.H.Lorimer". Chalmers family, by descent, until 5.12.86 when sold at Phillips, Edinburgh, for £1,800 as "In the Luxembourg Gardens". Present whereabouts unknown. Exhib. 1925/6 Dunedin, New Zealand, 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews, as "Peasant in a Blue Blouse" (No.126).

(85) "Autumn" or "Idyll, Autumn" 1903 (landscape with figures). c.40 x 52. Village Hall, Manor, Peeblesshire. Bequeathed by artist in memory of his cousin, Miss Ada Anderson, who presented the hall to Manor Village. Exhib. 1903 RSA (No.249) as "Autumn", 1903 Walker, Liverpool (No.102) as "Idyll, Autumn", 1904 St. Louis International Exhib. USA. as "Idyll, Autumn", 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.130) as "Autumn Idyll".

(86) "Rev. Thos. Smith" of Alloa, MA. DD. LLD. 1903 (three-quarter length, seated, facing left). 51 x 40. Church of Scotland, Assembly Hall, Edinburgh. Presentation portrait. Exhib. 1903 RP (No.6) 1904 RSA (No.363), 1908 Scottish National Exhib. Saughton, Edinburgh (No.455).

(87) "The White Lady" (two seated figures and ghost lady in Kellie Castle drawing room) 78 x 48 Unlocated. Exhib. 1904 St. Louis International Exhib. USA. (No.161), 1907 RSA (No.275) as "The Chatelaine's Casket", 1932 RP (No.61) as "Conversation Piece - The White Lady". Illustr. "Royal Commission, St. Louis Inter. Exhib. The British Section", Plate 81, p.100.

(88) "Midsummer's Eve : A Reverence to Roses" (landscape with group of female figures circling statue of Cupid). 56½ x 84. NTS, Kellie Castle. Provenance uncertain, reputed to have been bequeathed by a lady from Edinburgh. Exhib. 1905 RA (No.242), 1905 Walker, Liverpool (No.1095), 1906 RSA (No.126), 1907 Paris Salon (No.1036) as "Jardin de Cupidon", 1908 RGIFA (No.52) as "The Eve of Midsummer". Illustr. "Art Journal" vol.XLIX 1908 p.127.

(89) "Hush" 1905 (lady in white seated on day bed bending over baby). 46½ x 63¾. Rochdale Art Gallery, Rochdale, England. Purchased at 1906 RA Private View for £300 by Walter Scott, JP, who presented it to Gallery to mark the Jubilee of his local newspaper. Exhib. 1905 Georges Petit Gallerie, Paris, 1906 RA (No.712), 1907 Walker, Liverpool (No.1208), 1908 RSA (No.491), 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.129). Illustr. 'Scotsman' Colour Magazine, Vol.3 No.11, Feb.1983 p.7. Lady is Violet Alicia Lorimer, née Wyld, wife of artist's brother, Robert Lorimer, and baby is their first born, Christopher. Lorimer correspondence dates execution of work.

(90) "Flight of the Swallows" 1906 (white-clad lady and girls at window at Kellie Castle looking at swallows about to depart). 45½ x 35¼. Signed and dated "J.H.Lorimer 1906". City of Edinburgh Art Centre. Bought 1908 for £100 by Scottish Modern Arts Association and presented to City by them in 1964. Centre also holds three associated studies. Exhib. 1906 Georges Petit Galleries, Paris, 1907 RA (No.308), 1907 Walker, Liverpool (No.1211), 1908 RSA (No.257), 1908 Scottish National Exhib. Saughton, Edinburgh (No.291), 1914 McLellan Galleries, Glasgow, 1944 RSW (SMAA 129). Illustr. Caw "Scottish Painting Past and Present" pl.69, "The Studio" vol.45 1909, Greetings Card: Medici Soc. Ltd. 1981. Plaque on frame reads: "O c'est triste de voir s'enfuir les hirondelles/Elles s'en vont la-bas vers le midi dore." (Victor Hugo).

(91) "Alexander Moffat, Esq." 1907 (three-quarter length, seated, facing right, reading). Unlocated. Presentation portrait. Exhib. 1907 RSA (No.321), 1913 RP (No.73) illustr. Exhib. Cat. p.68.

(92) "The Very Rev. A.H.Charteris" 1907 (three-quarter length, seated, facing left). Church of Scotland, New College, Edinburgh. Presentation portrait. Exhib. 1911 RSA (No.58). Plaque reads: "The Very Rev. A.H.Charteris, DD. LL.D. From 1868-1898 Prof. of Biblical Criticism in the Univ. of Edinburgh. Founder for 25 yrs. Convener of the Committee on Christian Life and Work. Presented to the Church of Scotland by the subscribers in commemoration of a life of distinguished service. July 1907, Painted by J.H.Lorimer RSA."

(93) "Prof. John Gray McKendrick" 1908 (three-quarter length standing, facing left, with scientific equipment). 134 x 101.6 cms. Signed. Hunterian Art Gallery, Glasgow University. Presentation portrait. Exhib. 1909 RSA (No.304). Plaque reads; "John Gray McKendrick, MD. LL.D. FRS. FRCPE. Prof. of Physiology, 187? - 1906. Presented to the University by friends 22nd April 1908. Painted by J.H.Lorimer, RSA".

(94) "Pastoral in East Fife" (landscape over fields) 37 x 50 Signed bottom left "J.H.Lorimer". Lorimer family, by descent. Exhib. 1934 RGIFA (No.341), 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.133) as "View from Kellie Castle". Label on back of frame gives title of painting. Lorimer correspondence seems to date execution of work at 1908.

(95) KELLIE LAW (view up hill) 35½ x 45½. Signed bottom right "J.H.Lorimer". Lorimer family, by descent. Exhib. 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews, ex catalogue. Similarity of style links this landscape with No.94, but date is uncertain.

(96) "September" (Kellie Castle and garden, with produce) Private collection, NSW, Australia. Exhib. 1909 RA (No.197), 1916 RSA (No.114), 1916 Walker, Liverpool (No.281), 1937 Posthumous Sale (No.69) as "September, Kellie Castle Garden" with size of 51" x 35". Illustr. 1916 Exhib. Cat. Walker, Liverpool, p.37. Purchased in saleroom in Edinburgh by father of present owner who calls painting "Summertime" and sizes it as 60" x 45" (possibly outside frame measurement). Photograph sent by her identifies painting with illustration in Walker Art Gallery Exhib. Catalogue.

(97) "Rt. Rev. Aeneas Chisholm, LLD, Bishop of Aberdeen" 1909 (three-quarter length, seated, facing right). Exhib. 1910 RSA (No.152), Catalogue states "Painted for Blair College" so presumably portrait was presented to Univ. of Aberdeen. Lorimer correspondence dates presentation to 1909. Photograph of portrait held by Witt Library, Courtauld, London.

(98) "Sir Everard im Thurn" KCMG, KBE, CB. 1909 (three-quarter length, standing, facing right). Royal Geographical Society. Exhib. 1909 RA (No.717). Sitter is artist's brother-in-law.

(99) "His Grace, the 13th Duke of Hamilton" (three-quarter length, seated, facing right) 55 x 39. 15th Duke of Hamilton, Lennoxlove House, East Lothian. Exhib. 1909 RSA (No.195).

(100) "Master Ninian Patrick Crichton-Stuart" of Falkland, (full length frontal view, standing) 1909 52 x 36½. Signed bottom left "J.H.Lorimer". Private collection, Scotland. Exhib. 1929 (No.44). Plaque reads: "Ninian Patrick, son of Lord and Lady Ninian Crichton-Stuart. Born 31st March 1907, died 4th Feb. 1910. Painted by J.H.Lorimer RSA." Lorimer correspondence confirms that portrait was painted in 1909 and describes death of child in 1910.

(101) "A Room at Twilight" (unfigured interior scene, set table and tall window). 35 x 20. Indistinct monogram approx: *JL & SL*. Unlocated. Exhib. RA 1911 (No.175), purchased from Exhib. by Mr. Patrick Ford, Edinburgh, for 150 gns. Illustr. "Royal Academy Pictures 1910-12", p.41.

(102) "March" (Kellie Castle garden, man pruning tree). 50 x 40 Signed bottom right "J.H.Lorimer". East of Scotland College of Agriculture, West Mains Road, Edinburgh. Gifted to College in 1960 by a former student Mr. Robert Howie. Exhib. 1912 RA (No.35), 1915 RSA (No.202), 1917 RSA (No.199).

(103) "Flowers of the Hearth" (lady playing with her children on the hearth) 70 x 36 Unlocated. Exhib. 1912 RA (No.293) as "Interior: A Woman playing with her children at Twilight", 1916 RGIFA (No.327) as "Flowers of the Hearth", 1928 RGIFA (No.509) as "Twilight". Illustr. "Royal Academy Pictures 1912-13, RGIFA Exhib. Cat. 1916 Plate 36.

(104) "Sunlight in a Scottish Room" (Kellie Castle drawing room) Title on reverse. 40 x 28 $\frac{3}{4}$. Signed bottom left "J.H.Lorimer". Private collection, Edinburgh. Exhib. 1913 RA (No.876) as "Sunlight in a Room", 1928 RGIFA (No.490) as "Sunlight", 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.128) as "Kellie Interior". Illustr. 1928 RGIFA Exhib. Cat.

(105) "Island Sands" (seascape) 1.04 x 1.45m. Thionville Town Hall, France. Exhib. 1913 RA (No.365), 1913 Walker, Liverpool (No.299), 1914 Paris Salon (No.1308) as "Les Iles de l'Ouest". Illustr. 1913 Walker Art Gallery Exhib. Cat. p.48. Artist donated painting to French Govt. in 1915. Restored 1986 by Thionville.

(106) A DESERTED BEACH IN THE WESTERN ISLES 40 X 60 Unlocated. Was owned by Lady Isabella Tudsbury of "Champfleurie", Linlithgow, West Lothian, but sold by Phillips on 21.10.81 to a Mr. Henson, Dealer, for £680. May be same painting as was exhibited as follows: 1915 RA (No.543), 1920 RSA (No.223), 1920 Walker, Liverpool (No.207), all as "Western Isles".

(107) "Housework's Aureole" (maid sweeping, and reflection from cupola) 44 x 32 Signed bottom left "J.H.Lorimer". Private collection, Edinburgh. Exhib. 1916 RSA (No.309), 1920 RGIFA (No.236). Purchased from 1937 Posthumous Sale (No.78) by artist's next door neighbour at Drummond Place. Has been in same family since, different address.

(108) "Isles of the West" (seascape) 40 $\frac{1}{2}$ x 55 $\frac{1}{2}$. Private collection, Devon. Exhib. 1919 RSA (No.196) as "Islands of the West", 1937 Posthumous Sale (No.67) sized 40 x 55. May be same painting as was sold by Sotheby's, Belgravia, in 1973 for £170 as size 39 x 52, and c.1978 by Fine Art Society to present owner as size 39 x 52, same title.

(109) "Hide and Seek" (Rosemary and Prudence Chalmers playing at Kellie) c.1917-8. 44 x 34 Unlocated. Chalmers family, by descent, sold by Phillips 5.12.86 for £3,800. Date given by subjects.

(110) "The Long Shadows" (landscape, at Kellie) 40 x 50 Signed bottom left "J.H.Lorimer". Private collection, Edinburgh. Exhib. 1918 RSA (No.96), 1934 RGIFA (No.335).

(111) "The Golden Hour" (garden landscape, not Kellie) Unlocated. Exhib. 1918 RSA (No.219), 1919 RGIFA (No.330), illustr. in Exhib. Cat. Plate 35.

(112) "Breezes and Roses" (Garden, Kellie Castle) 24 x 29. Signed bottom left "J.H.Lorimer". Private collection, Edinburgh. Purchased from posthumous sale in 1937 and has had several owners since then. Exhib. 1921 RGIFA (No.289), also Nottingham but date unknown, 1937 Posthumous Sale (No.84).

(113) "John, son of S. Roland Smith, Esq.," Headmaster of Loretto School. Unlocated. Exhib. 1921 RP (No.29), illustr. in Exhib. Cat..

(114) "Portrait of a Flower Painter" (self portrait of artist, with vase of tulips) 36 x 21 Signed bottom right "J.H.Lorimer". Unlocated. Chalmers family by descent, sold by Phillips 5.12.86 for £1,200. Exhib. 1923 RP (No.108), 1933 Paris Salon as "Peintre de Fleurs" (No.1600).

(115) "Prof. Alexander Lawson" 50 x 40 Signed bottom left "J.H.Lorimer". University of St. Andrews, St.Salvator's. Presented by Mrs. Lawson in 1925. Exhib. 1925 RP (No.223).

(116) "Sun and Shower" (Kellie Castle and Gardens) 24 x 18 Signed bottom left. Lorimer family, by descent. Exhib. 1929 RGIFA (No.372).

(117) "Spring by the Shadowed Tower" (Rear view of Kellie Castle and Gardens). 34 x 44 Signed bottom right. Unlocated. Chalmers family by descent, sold at Christie's, Glasgow, for £1,900 on 12.12.85. Exhib. 1926 RGIFA (No.555). There is a watercolour of same title showing NW Tower only, painted earlier than the oil.

(118) KELLIE CASTLE AND SYRINGA 29 x 24. Lorimer family, by descent. On loan to Kirkcaldy Art Gallery from 1982.

(119) "Chant d'enfants" (lady at piano with two children singing) 52 x 38 Unlocated. Exhib. Possibly 1931 RP (No.152) as "Mrs. X with children singing", 1932 RGIFA (No.408) as "Children's Song", 1933 Paris Salon (No.1599), 1937 Posthumous Sale (No.68).

(120) "Christopher Lorimer" 1932 (head and shoulders, facing left). 12 x 10 $\frac{1}{2}$. Lorimer family. Exhib. 1932 RP (No.128), 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.137). Sitter is artist's nephew.

(121) "Striped Roses in Ship Mug" 8 x 10 Signed top left. Private collection, Carlisle. Exhib. 1935 RGIFA (No.659), 1937 Posthumous Sale (No.31).

(122) "December Roses" 8 x 12. Signed top left. Private collection, Carlisle. Exhib. 1935 RGIFA (No.688), 1937 Posthumous Sale (No.31).

(123) DAFFODILS IN A SUNDERLAND JUG 10 x 8 Signed bottom left. Oil on board. Private collection, St. Andrews.

(124) PRIMROSES AND FORGET-ME-NOTS 10 $\frac{1}{2}$ x 7 $\frac{1}{4}$. Signed bottom left. Private collection, Dunfermline.

(125) INTERIOR - DOORWAY 13 x 9 Signed top left. Lorimer family, by descent.

(126) "By Candlelight" (female figure, standing over cradle, looking at baby by light of a candle) 25 x 30 Offered for sale at Phillips, Edinburgh, 4/12/87 £2,000-£3,000, illustr. in Catalogue No. 54. Provenance given as "in exchange for painting work done at Kellie Castle".

CATALOGUE of OIL PAINTINGS by JOHN HENRY LORIMER
which are unlocated and unillustrated

Titles in inverted commas and underlined are taken from Exhibition Catalogues. Titles in capitals, non-underlined, are of paintings known only from the Lorimer correspondence.

(1) "In the Wintry Gloaming" Exhib. 1873 RSA (No.20). Artist records that Mrs. Andrew Clark purchased the painting from the Exhibition. Subsequent whereabouts unknown.

(2) IONA CHILDREN SELLING GREENSTONES. Lorimer correspondence describes this as having been painted in Iona in 1875. The description could well match an RSA exhibit (No.506) of 1877 which is captioned: "Some ragged child holds up for sale a store/Of wave-worn pebbles, pleading on the shore/Where once came monk, and nun with gentle stir."

(3) "Queen of the Meadow and Hazel" Exhib. 1875 RSA (No.594).

(4) "Fungi" Exhib. 1875 RSA (No.249).

(5) "Chrysanthemums" Exhib. 1876 RSA (No.471). Catalogue states 'lent by J. Forbes White, Esq. Aberdeen'. Subsequent whereabouts unknown.

(6) "Spray of Azalea" Exhib. 1876 (No.361). Catalogue states 'lent by Patrick Adam, Esq.'. Subsequent whereabouts unknown.

(7) "Horse-Chestnut Blossoms" Exhib. 1876 RSA (No.234), 1882 RGIFA (No.539).

(8) "Honeysuckle" Exhib. 1876 RGIFA (No.419).

(9) "Willow in Flower" Exhib. 1876 RGIFA (No.421).

(10) "Pelargonium and Beech Leaves" Exhib. 1877 RGIFA (No.50).

(11) "Bulrushes" Exhib. 1877 RGIFA (No.169).

(12) "Gean Blossom" Exhib. 1877 RGIFA (No.478).

(13) "Jas. Gillespie, Esq. Craigie" Exhib. 1879 RSA (No.444).

(14) "Miss Wallace")

(15) "Miss Usher")

Exhib. 1879 RSA. Catalogue describes these simply as "Portraits" Nos. 5 and 33. Lorimer correspondence reveals that they were of "Miss Wallace" and "Miss Usher" but it is not known which number relates to which lady.

(16) "An Italian Boy" Exhib. 1880 RSA (No.9).

(17) MR. WALLACE, 1879 (head only) Portrait was painted in London and commission and execution are discussed in Lorimer correspondence of 1879.

(18) MR. ANTHONY GIBB, 1879 (half length, with gun and dog) Portrait was painted in London and commission and execution are discussed in Lorimer correspondence of 1879.

(19) MRS. CONSTABLE, 1879. Portrait was painted in Edinburgh. Execution mentioned in Lorimer correspondence of 1879.

(20) MRS. CHRISTIE, 1879. Lorimer correspondence records that a Greenock merchant, Mr. McDonald, prevailed upon the artist to paint his mother-in-law, Mrs. Christie, before she left for New Zealand.

(21) "Professor Douglas MacLagan" (head and shoulders) Exhib. 1880 RSA (No.118).

(22) "Christmas Roses" Exhib. 1880 RSA (No.363). Catalogue states 'lent by Mrs. Forbes Irvine of Drum'. Subsequent whereabouts unknown.

(23) "Robert Blair Maconochie, Esq. Gattonside" Exhib. 1881 RSA (No.123). Painted in Edinburgh. First sitting dated 14.12.1879 in Lorimer correspondence.

(24) MRS. EDWARDS, 1881. Portrait painted in London. Execution mentioned in Lorimer correspondence of 1881.

(25) "Annunciation Lilies" Exhib. 1882 RSA (No.133).

(26) "Mrs. Threlfall" (half length) Exhib. 1882 RA (No.574). Painted in London. First sitting dated 16.1.1882 in Lorimer correspondence.

(27) MISS CHARLOTTE YONGE, 1882. The artist records in a letter "I am at present painting Miss Charlotte Yonge (for Mrs.Gibbs) authoress of 'Heir of Redcliffe', 'Daisy Chain', 'Heartsease' etc. an interesting person. Her cousin. She has white hair, a yellowish face and fine feathers." (JHL in London to JAC in British Guiana 30 Apr.1882.)

(28) "Miss Rebecca Harvey" Exhib. 1882 RSA (No.254).

(29) "Miss Rosamund Anstruther" Exhib. 1882 RSA (No.400).

(30) "A Basket of Flowers" Exhib. 1883 IPOC (No.534).

(31) "Hark" Exhib. 1883 IPOC (No.596).

(32) "Mr. Andrew Usher, Esq." Exhib. 1883 RSA (No.48). Lorimer correspondence states that the sitter is dressed in an old red golfing coat and cap, sitting with golf balls and clubs by him. He is one of the Usher brewing family. Louise records irreverently "he makes pale ale and we call him 'palé alé'".(CLL to friend, 24 Jan. 1883).

(33) CAROMENO BONE, 1883. Lorimer correspondence states that this is a portrait of a boy, with a stormy sky background.

- (34) COLONEL AND MRS. FANE, 1883. Lorimer correspondence reveals that the Colonel and Mrs. Fane were to be depicted in a double portrait, to be painted in London. Lorimer says "they are to be in one picture wh. will be a novel experience for me." (JHL in Edinburgh to HCL, 31 Dec. 1882)
- (35) MRS. FANE, 1885. Lorimer letter of April 1885 states that the artist went up to London to paint Mrs. Fane.
- (36) "John, Tenth Earl of Lindsay" (half length) Exhib. 1886 RSA (No.288), 1896 RP (No.73). Lorimer correspondence records that the portrait was commissioned in 1882 and completed in 1883.
- (37) "A Study of White Flowers" Exhib. 1882 RGIFA (No.426).
- (38) "Roses" Exhib. 1883 RGIFA (No.437).
- (39) "A Collie" Exhib. 1884 RSA (No.267).
- (40) "Dugald MacDougall, Esq." Exhib. 1884 RSA (No.465).
- (41) "Hercules Scott, Esq., Brotherton". Exhib. 1884 RSA (No.139).
- (42) "Lord Reay" Governor of Bombay, Rector of St. Andrews University. Exhib. 1885 RA (No.238), 1886 RSA (No.487). 'Scotsman' describes it as "a masterly half length of Lord Reay in his robes as Rector of St. Andrews University."
- (43) "Lady Campbell of Garscube" Exhib. 1888 New Gallery, London (No.28). Lorimer recorded in his diary that he stayed at Garscube, Glasgow, to paint head and shoulders portrait of Lady Campbell which she was giving to a Mr. Charlie Thomson, 3rd Dec. 1887.
- (44) "An Autumn Morning" Exhib. 1885 RSA (No.133).
- (45) "Iris" Exhib. 1885 RSA (No.277), 1885 Walker, Liverpool (No.1030), 1887 RGIFA (No.334).
- (46) "Peonies" Exhib. 1885 RSA (No.298), 1885 Walker, Liverpool (No.1028), 1886 RGIFA (No.343).
- (47) "Mrs. Traynor" Exhib. 1885 RSA (No.328).
- (48) SIR ROBERT CHRISTISON. Lorimer correspondence states that this portrait was painted in the summer of 1885, finished in London.
- (49) "Edward Brook, Esq. of Hoddon Castle" Exhib. 1886 RSA (No.224). Lorimer correspondence states that he is depicted holding a gun under his arm.
- (50) "The Hon. Blanche Dundas" Exhib. 1887 RA (No.162), 1893 RP (No.113), 1894 RSA (No.237).
- (51) "An Open Window" Exhib. 1886 RSA (No.318).
- (52) "Le Père Guillaume" Exhib. 1886 RSA (No.381).

- (53) "Camellias and Acacia" Exhib. 1887 RSA (No.149), 1887 IPOC (No.396).
- (54) "Tobacco" Exhib. 1887 RSA (No.361).
- (55) "Roses and Honeysuckle" Exhib. 1887 RGIFA (No.72), 1888 RSA (No.430).
- (56) "A Fisherman's Strong Cove" Exhib. 1888 IPOC (No.272).
- (57) "Hush!" Exhib. 1889 IPOC (No.351).
- (58) "Orchids" Exhib. 1890/1 RGIFA (No.137), 1900 RSA (No.64).
- (59) "Portrait of a Dog" Exhib. 1891 RSA (No.487). Exhib. Catalogue states 'lent by Miss Lake Gloag'.
- (60) "Sir Samuel G. Johnson" Town Clerk of Nottingham. Exhib. 1891 RA (No.985), 1894 RSA (No.218), 1896 RP (No.125).
- (61) "Mrs. T. Burn-Murdoch" Exhib. 1891-2 RSA (No.24).
- (62) "Charles Lacy Thomson, Esq." Exhib. 1893 RSA (No.289).
- (63) "Miss Mary Dundas" Exhib. 1893 RP (No.163).
- (64) "Douglas and Sheila" Exhib. 1893 RP (No.193).
- (65) "Mrs. Lacy Thomson" Exhib. 1895 RSA (No.262).
- (66) MR. SHAW, 1895. Lorimer correspondence states that a portrait of 'old Shaw' was executed in Edinburgh in December 1895.
- (67) "Plighting Troth over the Water" Exhib. 1896 RA (No.458). Possibly No.76 in Posthumous Sale of 1937 called "Troth Plighting", size given as 93½ x 50.
- (68) MR. ALLEN (from India) 1896. Lorimer correspondence states that Mr. Allen "is graceful and beautifully turned out, over 50, very nice, and is to be standing up but I haven't heard whether that means full length or with legs cut off." (Mother to H. im T. in British Guiana 17 May 1896). Painted in Edinburgh May 1896.
- (69) "Merton Russell Cotes, Esq." Ex-Mayor of Bournemouth. Exhib. 1897 RP (No.107), 1898 RSA (No.82).
- (70) "Mrs. Russell Cotes" Exhib. 1897 RP (No.104), 1898 RSA (No.76).
- (71) FISHERMAN PICTURE 1897. Lorimer correspondence records that painting of 'an old fisherman, and a red-haired girl feeding a donkey with lovely trailers from the window boxes and groves of pigeons' took place between 1897 and 1904. No record of its subsequent fate.

(72) "The Duke of Montrose, KT." 1897. Exhib. 1899 New Gallery, London (No.240). Lorimer correspondence records that the artist painted the Duke in summer of 1897. A letter from the Duke, however, dated Sept. 1899, acknowledges receipt of the portrait and asks Lorimer to go to Buchanan Castle, Glasgow, to do 'a few alterations to it'.

(73) "Rt. Hon. Hugh Law" Lord Chancellor of Ireland 1881-1883. Presentation Portrait. Exhib. 1898 RP (No.49), 1901 Royal Hibernian Academy (No.199) as "The late Rt. Hon. Hugh Law".

(74) "J. Francis Mason, Esq." Exhib. 1898 RP (No.66), 1904 RSA (No.383).

(75) "David Landale, LLD" Exhib. 1899 RSA (No.225) as "The late David Landale, LLD."

(76) "Mrs. Landale" Exhib. 1899 RSA (No.238) as "Mrs. Landale : Posthumous Portrait".

(77) "Sir John Scott, KCMG" Presentation Portrait. Exhib. 1899 RA (No.253), 1900 RP (No.33).

(78) "Andrew Gold, Esq." Exhib. 1899 RA (No.636), 1900 RSA (No.328).

(79) ORKNEY GENTLEMAN, 1899. Lorimer correspondence states that the Orkney old gentleman "is delightful holding his kittywake and is to have a little table beside him, with another bird or birds on it. He looks so fresh and happy and the whole work looks as if it had been painted with enjoyment." (Mother to Lady im Thurn, 1899)

(80) "Chrysanthemums" Exhib. 1900 RSA (No.141). This may be the same painting as (5).

(81) "Christmas Roses and Tuberoses" Exhib. 1900 RSA (No.87).

(82) "Thomas Threlfall, Esq." Chairman of the Royal College and the Royal College of Music. Exhib. 1900 RP (No.88).

(83) "Bad News" (a little study of an old woman reading her son's letter from the front). Exhib. 1900 The Artists' War Fund Exhibition (No.12). Purchased at the sale for £50 by HRH the Prince of Wales. The painting is no longer in the Royal Collection. Not to be confused with App.1, No.30.

(84) "Mrs. Sommerville" Exhib. 1901 RSA (No.254), 1902 RP (No.55).

(85) "Rev. Daniel McLean, BD." Presentation Portrait. Exhib. 1901 RSA (No.277), 1902 RP (No.108).

(86) "The Fortune Teller" 1902. 34½ x 45. Unlocated. Exhib. 1925 Walker, Liverpool (No.118), 1937 Posthumous Sale (No.39), unframed. Lorimer correspondence records date of execution as 1902.

(87) "Victoria May, Daughter of Colonel Dundas Younger of Arniston" Exhib. 1902 RP (No.42).

- (88) "Robert, Son of W. Lucas, Esq." Exhib. 1904 RP (No.59).
- (89) "Elsie, Daughter of W. Raphael, Esq." Exhib. 1904 RP (No.84).
- (90) "Dorothy, Daughter of W. Raphael, Esq." Exhib. 1904 RP (No.86).
- (91) "Greeting" Exhib. 1905 RSA (No.297).
- (92) "Our Lady, Star of the Sea" Exhib. 1907 RA (No.843), 1914 Paris Salon (No.1307) as "Notre Dame : Etoile de la Mer". Artist donated painting to French Government in 1915, now located in Paulhan, S.W. France.
- (93) "J.J.Hope Johnston, Esq." of Annandale. Presentation Portrait. Exhib. 1910 RSA (No.231). Lorimer correspondence dates execution of portrait at 1907.
- (94) "Lord Fraser" Senator of the College of Justice in Scotland. 1907. Exhib. 1935 RP (No.234). Lorimer correspondence reveals that the artist executed this portrait of the Judge in his robes posthumously in 1907 as a personal gift to Lord Fraser's family. He had executed a first portrait of Patrick Fraser (App.1 No.6) in 1877.
- (95) "Rev. Francis A. McCann" Presentation Portrait. Exhib. 1909 RSA (No.300), 1910 RGIFA (No.254), 1913 RP (No.92).
- (96) "Col. Geo. Smith Grant, VD.DL." Presentation Portrait. Exhib. 1910 RSA (No.464), 1910 RP (No.4).
- (97) "Wm. Montgomery, Esq." Presentation Portrait. Exhib. 1910 RP (No.8), 1911 RSA (No.201).
- (98) "The Housebuilder" Exhib. 1910 RA (No.766). 'Scotsman' report says title of painting refers to a child playing with its toys on a rug in front of a large fireplace. Mother standing by admires child's handiwork. Landscape seen through the window.
- (99) "W.S. Ferguson, Esq." Exhib. 1913 RP (No.62).
- (100) "Sketch Portrait : HARC" Exhib. 1914 RP (No.15).
- (101) "Western Isles" Exhib. 1915 RA (No.543), 1920 RSA (No.223). May be same painting as A DESERTED BEACH IN THE WESTERN ISLES (App.1 No.106).
- (102) "Morning Greeting" Exhib. 1916 RGIFA (No.443).
- (103) "Marygold Island" Exhib. 1917 RSA (No.73).
- (104) "Shelter from the North Wind" Exhib. 1917 RSA (No.141), 1918 RGIFA (No.303).
- (105) "Afternoon Radiance" Exhib. 1918 RSA (No.386).
- (106) "Lilies" Exhib. 1918 RGIFA (No.379).
- (107) "Refuge from the Storm" Exhib. 1919 RSA (No.357), 1919 Walker, Liverpool (No.105).

- (108) "Twilight in a Room" Exhib. 1919 RSA (No.330). Perhaps the same painting as "A Room at Twilight - Kellie Castle" in 1938 RSA (No.427) Memorial submission.
- (109) "Syringa and Honeysuckle" 12 x 15½ . Exhib. 1919 RGIFA (No.231), 1937 Posthumous Sale (No.35).
- (110) "Peonies" Exhib. 1919 RGIFA (No.374). May be the same painting as No.46.
- (111) "Western Shores" 34 x 44 Exhib. 1920 RSA (No.416), 1937 Posthumous Sale (No.70).
- (112) "Twilight in the Highlands" 24 x 18 Exhib. 1920 RSA (No.330), 1937 Posthumous Sale (No.34).
- (113) "The Vine Room" Exhib. 1920 RGIFA (No.418).
- (114) "Roses" Exhib. 1920 RGIFA (No.590), 1922 RGIFA (No.330).
- (115) "Sunshine on Autumn Fields" Exhib. 1921 RSA (No.143), 1921 Walker, Liverpool (No.932).
- (116) "Winter Twilight in the Harbour" Exhib. 1921 RSA (No.164), 1921 Walker, Liverpool (No.913).
- (117) "Moonlight" Exhib. 1921 RSA (No.372), 1928 RGIFA (No.492).
- (118) "Rowans" Exhib. 1921 RGIFA (No.323).
- (119) "Mr. Butti" Exhib. 1921 RP (No.21).
- (120) "The Earl of Mar and Kellie, KT." Exhib. 1921 RP (No.196).
- (121) "Moonlight in the Harbour" Exhib. 1922 RGIFA (No.443).
- (122) "Gangrel Bodies in Fife" Exhib. 1924 RP (No.64).
- (123) "Auld Reekie Beggars, 1923" Exhib. 1924 RP (No.72).
- (124) "Alexander Watt Blackie, Esq. with his Spaniel, Ranger" Exhib. 1924 RP (No.133).
- (125) "Sir Wm. Maxwell, Bart. of Cardoness" Exhib. 1924 RP (No.175).
- (126) "W. Parkin Moore, Esq. of Whitehall, Cumberland" Exhib. 1924 RP (No.205).
- (127) "Frau Professorine Pauli" Exhib. 1925 RP (No.126).
- (128) "Dean Stanley Preaching in Westminster Abbey" Exhib. 1925 RP (No.181).
- (129) "Miss Maimie Usher on her Pony" (wife of Colonel Crookshank, MP) by J.H.Lorimer, RSA, RP, and the late Robert Alexander, RSA. Exhib. 1926 RP (No.5).

- (130) "Alice and Morris Meredith Williams" Exhib. 1926 RP (No.13).
- (131) "Miss Sarah E. Siddons Mair, LLD." Presentation Portrait. Exhib. 1928 RP (No.63).
- (132) "The late Mrs. Aeneas Mackay" Exhib. 1928 RP (No.144).
- (133) "Rt. Hon. W.P.Adams" Governor of India. Letter from artist to his niece of 26.12.28 mentions that his portrait of Adams is now in India. No date of execution is mentioned.
- (134) "Iona" 17½ x 23. Exhib. 1929 RGIFA (No.288), 1937 Posthumous Sale (No.38).
- (135) "Christmas Roses and Holly" Exhib. 1929 RGIFA (No.387).
- (136) "Peter Scott" 9 x 8. Exhib. 1930 RP (No.12), 1937 Posthumous Sale (No.117).
- (137) "Miss Ella Grant" 10½ x 8. Exhib. 1930 RP (No.13), 1937 Posthumous Sale (No.112).
- (138) "The late Edward Wyld" Exhib. 1930 RP (No.64).
- (139) "Study : Portrait Group" by J.H.Lorimer RP and the late P.W.Adams RSA. Exhib. 1931 RP (No.40).
- (140) "The D.P.Family" Exhib. 1931 RP (No.43).
- (141) "Bianca" Exhib. 1931 RP (No.54).
- (142) "Andrew Bowman and Betty" 17½ x 14½. Exhib. 1933 RP (No.18), 1937 Posthumous Sale (No.118).
- (143) "Mrs. Ward Boys" Exhib. 1933 RP (No.30).
- (144) "W. Hope Collins, Esq." (with sporting gun) 27 x 20. Exhib. 1934 RP (No.188), 1937 Posthumous Sale (No.24).
- (145) "J.A. Maconochie Welwood, Esq." Exhib. 1935 RP (No.256).
- (146) "Interior with Portrait" Exhib. 1935 RP (No.259).
- (147) "Trevor Johnson, Esq." Fiji Islands Govt. Service. Exhib. 1936 RP (No.192).
- (148) "Lieut. Colonel Colin Campbell" 2nd Punjab Regt. (Retired) Exhib. 1936 RP (No.196).

CATALOGUE of WATERCOLOUR PAINTINGS by JOHN HENRY LORIMER
 identified, located and photographed by writer
 or located in illustration.

Titles in inverted commas and underlined are taken from inscriptions on frames or works, from Exhibition Catalogues, or have been authenticated by Lorimer or Chalmers families. Titles given for identification purposes by the writer or owners are in capitals, non-underlined. Measurements are in inches, height given first, unless otherwise stated. NFS = Not for Sale.

(1) "Kinghorn" 1865. Described by sister Hannah in Lorimer correspondence as the artist's first 'watercolour sketch' looking across Kinghorn Loch'. Inscribed on back in mother's writing 'Done by Jack, aged 8, August 1865'. Chalmers family, by descent.

(2) "Drum Castle, Aberdeenshire" 153 x 93 mm. Inscribed and signed bottom right "Drum Castle, Aberdeenshire, J.H. Lorimer". H.M. The Queen, Windsor Castle, No.RL13631. Presented to Queen Victoria as part of the Golden Jubilee Gift of the Scottish Society of Painters in Watercolour in 1887. May have been worked from sketches done in 1878 when on a visit to Drum Castle.

(3) INTERIOR WITH FLOWER VASE ON TABLE. 225 x 152 mm. Signed bottom left "J.H. Lorimer". H.M. The Queen, Windsor Castle, No.RL17332. Provenance unknown.

(4) Study for "Benedicite - Fête de Gran'mère" 1893. Louvre, Paris. Preliminary study, medium not stated, believed to be watercolour.

(5) Study for "Flight of the Swallows"(b) 1906, 12 x 9. City of Edinburgh Art Centre, Cat.No.334(b) 1964. Presented by the artist to A. Stodart Walker, 1908; presented by A. Stodart Walker to the SMAA who presented it to the City in 1964. Exhib. 1944 RSW (SMAA 61).

(6) "A Scottish Garden" (a) 20½ x 14½. Signed bottom left 'J.H. Lorimer'. Lorimer family, by descent. Exhib. 1983 Crawford Centre Exhib. "The Lorimers" (No. 134) Univ. of St. Andrews, as KELLIE CASTLE FROM GARDEN. See Exhibits below.

(7) "A Scottish Garden" (b) 13½ x 10. Signed bottom left 'J.H. Lorimer'. Chalmers family, by descent. Exhibited according to label on reverse at a Manchester RWS Exhib. but date unknown. In posthumous sale of 1937 No. 64. Further exhibited as under, but whether (a) or (b) or mixture of both, or indeed other paintings, is unknown: 1909 RSW (No.268) as "A Garden in Scotland", 1910 RWS (No.212) Summer, 1925 RWS (No.78) Winter, 1932 RWS (No.233) Winter.

(8) "Scottish Pigeon House" 13¾ x 10. Signed. Lorimer family, by descent. Exhib. 1910 RWS Winter (No.281).

(9) "March, Kellie Castle" 21 x 15. Signed bottom right. Lorimer family, by descent. Exhib. 1912 RWS Summer (No.178), 1914 RSW (No.82), 1923 RWS Winter (No.119), 1931 RWS Winter (No.214). Purchased in posthumous sale of 1937 by Mrs. Nan Campbell, St. Andrews (No.17).

- (10) TURRET WITH ROOKS IN TREE c.20 x 30. Lorimer family, by descent. Similar scene to No. 9.
- (11) TURRET AND RAINBOW 15 x 10½. Signed bottom left. Chalmers family, by descent. Similar scene to Nos. 9 and 10.
- (12) "In the South" 9½ x 13½. Signed bottom left. Lorimer family, by descent. Believed to have been painted in Mentone when artist was holidaying with family friends, the Bressiers.
- (13) "Summer" 14½ x 10½. Unlocated. Exhib. 1912 RWS Summer (No. 56), 1935 RWS Winter (No.219). Purchased in Posthumous Sale of 1937 (No.107) by Mrs. Nan Campbell, St. Andrews. Illustr. "Old Watercolour Society's Club" 1935-6, Vol.13, Plate 44.
- (14) "Starlings on the Roofs" (a) 20½ x 14½. Signed bottom right. Private collection, Edinburgh. Purchased in Posthumous Sale of 1937 (No. 50 - number still on inside of frame) by Mrs. Ada White, Lorimer's next door neighbour at 3 Drummond Place, Edinburgh, and in same family by descent since then. See Exhibits below.
- (15) "Starlings on the Roofs" (b) 20 x 14. Signed bottom right. Untraced. Purchased in Posthumous Sale of 1937 (No. 20) and in Chalmers family by descent until 5.12.85 when sold at Christie's, Glasgow, for £480. Exhibited as follows, but whether (a) or (b) is unknown: 1913 RWS Winter (No.35), 1914 RSW (No.88), 1935 RGIFA (No.494).
- (16) "Gathering Grapes" 53 x 36 cm. Private collection, Belgium. Exhib. 1915 RWS Winter (No.195). Figure is Miss Esther Chalmers, the artist's niece, painted in the Vinery at the Chalmers' home at Fox Covert, Corstorphine, Edinburgh. Given by Miss Chalmers to her godchild in Belgium.
- (17) "Spring Praised by the Ages" 24 x 14. Signed bottom right 'J.H. Lorimer'. Lorimer family, by descent. Purchased in 1937 Posthumous Sale (No. 108) by Mrs. Nan Campbell, St. Andrews. Exhib. 1917 RWS Summer (No.132), 1919 RSA (No.537), 1922 Walker, Liverpool (No.714), 1936 Birmingham, 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.135).
- (18) "Cockenzie House" 20½ x 13½. Signed. Private collection, Argyll. Sir Everard and Lady im Thurn retired to Cockenzie House, East Lothian, and the artist probably painted this for their pleasure. On their deaths it was passed to later owners of Cockenzie House, who still own it.
- (19) "The Barred Window" 22 x 14½. Signed bottom right. Lorimer family, by descent. Purchased in 1937 Posthumous Sale (No.101) as "Tower Window and Flowers, Kellie Castle" by Mrs. Nan Campbell, St. Andrews. Exhib. 1921 RWS Winter (No.136).
- (20) "Spring by the Shadowed Tower" 19½ x 15. Signed bottom left 'J.H. Lorimer'. Chalmers family, by descent. Exhib. 1922 RWS Winter (No.87), 1923 RGIFA (No.567), 1924 Walker, Liverpool (No.376).

- (21) "Lincoln Stones - King Edward and Queen Eleanor" 21 x 14
Signed top left. Lorimer family, by descent. Exhib. 1922 RWS Winter (No.173), 1924 RGIFA (No.563), 1937 Posthumous Sale (No.49).
- (22) "By the Sea"(a) 14 x 21. Lorimer family, by descent.
Purchased in 1937 Posthumous Sale (No. 1) by Mrs. Nan Campbell, St. Andrews. See Exhibits below.
- (23) "By the Sea"(b) $3\frac{1}{2} \times 6\frac{3}{4}$. Chalmers family, by descent.
Exhibited as under but whether (a) or (b) is unknown: 1923 RWS Summer (No.198), 1933 RWS Summer (No.121).
- (24) "Turret and Tree" 15 x $10\frac{1}{2}$. Signed bottom left 'J.H. Lorimer'. Chalmers family by descent. Exhib. 1924 RWS Winter (No.183), 1926 RWS Winter (No.194), 1927 RGIFA (No.534), 1932 RWS Winter (No.229), 1937 Posthumous Sale (No.8).
- (25) MIRROR AND SNOWDROPS $22\frac{1}{2} \times 18$. Signed bottom right 'J.H.Lorimer'.
- (26) "The Minstrel's Pillar, St. Mary's Beverley" 18 x 12.
Unlocated. Exhib. 1925 RWS Summer (No.15), 1926 RGIFA (No.523) NFS, 1937 Posthumous Sale (No.90). Illustr. RGIFA Exhib. Cat. 1926, Plate 49.
- (27) "Lantern Tower of all Hallows Pavement, York". $20\frac{1}{2} \times 14$.
Unlocated. Exhib. 1926 Walker, Liverpool (No.449), 1926 RWS Summer (No.94), 1937 Posthumous Sale (No.47). Illustr. "Old Watercolour Society's Club" 1926-7, Vol.4, Plate 34.
- (28) "Sleepy Noon" $13\frac{1}{2} \times 9\frac{1}{2}$. Signed bottom right 'J.H. Lorimer'.
Lorimer family, by descent. Purchased in 1937 Posthumous Sale (No.14) by Mrs. Nan Campbell, St. Andrews. Exhib. 1927 RWS Winter (No.49).
- (29) "Morning Light" 12 x 9. Signed bottom left 'J.H. Lorimer'.
Lorimer family. Exhib. 1929 RWS Winter (No.179). Purchased Posthumous Sale of 1937 (No.11) purchaser unknown. Later seen in Glasgow c.1976 by chance by Mr. Robin Lorimer and bought.
- (30) "Twilight : Drummond Place" 18 x 12. Signed bottom left 'J.H. Lorimer'. Private collection, Edinburgh. Purchased from Steigal Fine Art, Edinburgh.
- (31) "Window at Liege" 29 x 22 cm. Signed bottom right 'J.H. Lorimer'. Private collection, Belgium. Exhib. 1932 RWS Winter (No.211).
- (32) "Hollyhock Time" $14\frac{1}{2} \times 10\frac{1}{2}$. Unlocated. Exhib. 1931 RWS Summer (No.80), 1937 Posthumous Sale (No.55). Illustr. "Old Watercolour Society's Club" 1931-2 Vol.9, Plate 28.
- (33) "Roofs and Gulls" $10\frac{1}{2} \times 14\frac{1}{2}$. Signed bottom left 'J.H.Lorimer'. Lorimer family, by descent. Exhib. 1932 RWS Summer (No.164), 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No.136).

(34) "Gables and Gulls" $14\frac{3}{4} \times 10\frac{1}{4}$. Signed bottom left 'J.H. Lorimer'. RWS, London. Diploma Painting. Exhib. 1932 RWS Winter (No.127). Illustr. "Watercolour Painting in Britain Vol.III The Victorian Period" by Martin Hardie, Plate 243 as "The White House".

(35) "St. Mary's Parish Church, Claremont, Edinburgh" $1\frac{3}{8} \times \frac{7}{8}$. Signed on back 'J.H. Lorimer, ARWS' and same is printed on front of mount. H.M. The Queen, Windsor Castle, No.303 in collection. Painted for King's Library of Queen Mary's Dolls' House 1932.

(36) "A Lone Shielling" $5 \times 7\frac{1}{2}$. Lorimer family, by descent. Exhib. 1933 RWS Summer (No.164). Has poem on reverse: "From the lone Shielling/In the misty island/Mountains divide us and a waste of seas/And yet the heart is young/The heart is highland/And in our dreams we see the Hebrides."

(37) "A Doocot in Fife" $14\frac{1}{2} \times 21$. Lorimer family, by descent. Exhib. 1933 RWS Summer (No.178), 1937 Posthumous Sale (No.4).

(38) "Interior Harmony" $14\frac{5}{8} \times 10\frac{1}{4}$. Signed bottom left 'J.H. Lorimer'. RWS, London. Exhib. 1936 RWS Winter (No.144), 1937 RWS Autumn (No.175).

(39) TABLE BY A WINDOW WITH PEACHES AND PEARS. $14\frac{1}{8} \times 10\frac{1}{4}$. Signed bottom left 'J.H.Lorimer'. RWS, London.

(40) "St. Paul's Episcopal Church, Edinburgh" 24×18 . Private collection, Edinburgh. Painting exhibited at least once according to label on reverse as 'Interior' at RWS, date unknown.

(41) ST. GEORGE'S WEST FROM COATES CRESCENT, EDINBURGH. $c.18 \times 12$. Lorimer family, by descent.

(42) "The Swallow's Nest" $14\frac{1}{2} \times 10\frac{1}{4}$. Signed bottom left. Private collection Carlisle. Exhib. 1937 Posthumous sale (No.12).

(43) PITTENWEEM LOOKING DOWN A WYND TO THE SEA. $14\frac{3}{4} \times 10$. Chalmers family, by descent.

(44) "Christmas Roses" 9×13 . Signed bottom right 'J.H. Lorimer'. Unlocated. Purchased by Mrs. Ada White, Edinburgh, at Posthumous Sale of 1937 (No.99), and then passed on through family, sold c.1984. Exhib. 1931 RWS Summer (No.172).

(45) SEASCAPE LOOKING TOWARDS IONA. $10 \times 14\frac{1}{2}$. Chalmers family, by descent.

(46) "Interior, a landing in Kellie Castle" $21 \times 14\frac{1}{2}$. Chalmers family, by descent. Purchased in Posthumous Sale of 1937 (No.19) by Mrs. Nan Campbell of St. Andrews.

(47) VIEW OF PITTENWEEM 7×5 . Chalmers family, by descent.

(48) "Sundial, Kellie Castle" $10 \times 8\frac{1}{2}$. In Phillips Auction, Edinburgh, 31.7.87, asking price £50 - 80, size 28 x 22 cm. The 1937

Posthumous Sale had two watercolours called "The Sundial", No.60 (10" x 7") and No. 92 (11 " x 9"). Neither of these correspond exactly in size to above. Exhib. Catalogues record two entries of similar titles: "Garden Sundial" 1914 RWS Winter (No.114), "Sundial" 1931 RWS Summer (No.184). (See App.4, Nos. 41 and 89)

CATALOGUE of WATERCOLOUR PAINTINGS by JOHN HENRY LORIMER
which are unlocated and unillustrated

Titles are taken from Exhibition Catalogues. Measurements are in inches, height given first, unless otherwise stated. NFS = Not for sale.

- (1) "In a Hazel Copse" Exhib. 1873 RGIFA (No.581).
- (2) "Where the Mossy Rivulets Stray" Exhib. 1873 RGIFA (No.600).
- (3) "A Deserted Pigeon-Cot" Exhib. 1880 RSW (No.97).
- (4) "Nuremberg" Exhib. 1880 RSW (No.98).
- (5) "Venice" Exhib. 1880 RSW (No.106).
- (6) "A Votive Pillar in Verona" Exhib. 1880 RSW (No.107).
- (7) "Lerwick" Exhib. 1881 RSW (in conjunction with RGIFA Autumn Exhibition)(No.135).
- (8) "The Castle - Nuremberg" Exhib. 1881 RSW (in conjunction with RGIFA Autumn Exhibition)(No.201)
- (9) "Interior of a Church - Padua" Exhib. 1881 RSW (in conjunction with RGIFA Autumn Exhibition)(No.203).
- (10) "Pittenweem" Exhib. 1882 RSW (in conjunction with RGIFA Autumn Exhibition)(No.17).
- (11) "A Hay Field" Exhib. 1882 RSW (in conjunction with RGIFA Autumn Exhibition)(No.19).
- (12) "Towers and Roofs of Rouen" Exhib. 1883 RSW (No.159).
- (13) "Anster Kirk" Exhib. 1886 RSW (No.210).
- (14) "Towers of St. Andrews" Exhib. 1888 RSW (No.22).
- (15) "A Sun Dial, Cathedral of Chartres" Exhib. 1888 RSW (No.59).
- (16) "Spires and Roofs of Chartres" Exhib. 1888 RSW (No.65), 1889 RSA (No.886) whose Catalogue states 'lent by the Royal Association for the Promotion of the Fine Arts in Scotland'.
- (17) "A Footpath to Laon" Exhib. 1889 RSW (No.83).
- (18) "Cathedral of Laon" Exhib. 1889 RSW (No.181).
- (19) "Interior" Exhib. 1891 RSW (No.65), 1910 RWS Summer (No.129), 1927 RWS Winter (No.156), 1928 RWS Summer (No.110), 1936 RWS Winter (No.149), 1937 RWS Autumn (No.180). At least one of these was "St. Paul's Episcopal Church, Edinburgh" (No.40 App.3) but which is unknown. Remainder may refer to one or more paintings.

- (20) "A Homestead" Exhib. 1891 RWS (No.163).
- (21) "Sketches in Algiers" Exhib. 1902 RSW (No.235) NFS, 1908 RWS Winter (No.216).
- (22) "The Flying Buttresses of Beauvais" Exhib. 1907 RSW (No.7) NFS, 1909 RSW (No.320), 1910 RWS Summer (No.51).
- (23) "A Garden" Exhib. 1907 RSW (No.12) NFS.
- (24) "Beauvais" Exhib. 1907 RSW (No.18), 1910 RWS Summer (No.59), 1911 RWS Summer (No.84), 1913 RSW (No.188) NFS, 1925 RGIFA (No.442). Whether or not these are all the same painting is unknown.
- (25) "St. Michael & St. Martin, Church of St. Marguerite, Normandie" Exhib. 1908 RWS Winter (No.109).
- (26) "Mountain Chapels in Switzerland" Exhib. 1908 RWS Winter (No.215).
- (27) "Provins" Exhib. 1909 RSW (No.52). Mother's letter of 19.10.09 suggests that this was sold at the Exhibition. 1911 RWS Summer (No.175) - perhaps this was another of the same name.
- (28) "Flemish Lace Worker" Exhib. 1909 RSW (No.273), 1910 RWS Summer (No.32).
- (29) "Normandy Pigeon House" 9½ x 7. Exhib. 1910 RWS Winter (No.229), 1925 RGIFA (No.436), 1937 Posthumous Sale (No.15).
- (30) "The Cross of Provins" 9 x 11. Exhib. 1910 RWS Winter (No.271), 1911 RSW (London Exhib.)(No.15), 1914 RWS Summer (No.220), 1937 Posthumous Sale (No.66).
- (31) "Normandy Manor House" Exhib. 1910 RSW (No.81).
- (32) "White Sands" Exhib. 1910 RSW (No.17).
- (33) "The Pigeon-House" Exhib. 1911 RSW (London Exhib.)(No.3).
- (34) "Vapouri : A Celebrated Olive Tree in Mentone" Exhib. 1911 RWS Summer (No.115).
- (35) "A Road" Exhib. 1911 RWS Winter (No.24).
- (36) "Sculptured Capitals of Iona" Exhib. 1911 RWS Winter (No.260), 1913 RSW (No.206).
- (37) "The Angel Sundial of Chartnez" Exhib. 1911 RWS Winter (No.298).
- (38) "St. Roch (or Roques) Guardian of the Hearth" 29½ x 21. Exhib. 1912 RWS Summer (No.203), 1917 RSW (No.94), 1937 Posthumous Sale (No.6).
- (39) "Iona Column" Exhib. 1912 RWS Winter (No.145), 1913 RSW (No.20).

- (40) "Effigy of Abbott McKenzie - Iona" 10½ x 14. Exhib. 1913 RWS Summer (No.13), 1913 RSW (No.12) NFS, 1937 Posthumous Sale (No.95).
- (41) "Garden Sundial" Exhib. 1914 RWS Winter (No.114). 1937 Posthumous Sale No.60 (10 x 7) or No.90 (11½ x 9). May be No.48 App.3.
- (42) "Flowery Window" Exhib. 1914 RWS Winter (No.247), 1926 RSW (No.484), 1936 RWS Winter (No.176), 1937 RWS Autumn (No.181).
- (43) "Snowdrops near Water" Exhib. 1915 RWS Summer (No.85).
- (44) "St. George for Merrie England" 26½ x 36. Exhib. 1915 RWS Summer (No.177), 1937 Posthumous Sale (No.18).
- (45) "Wynding Stair" Exhib. 1917 RWS Winter (No.93).
- (46) "Scottish Pigeon House" Exhib. 1917 RWS (No.82).
- (47) "The White Road" Exhib. 1917 RSW (No.89).
- (48) "Light in the Harbour" Exhib. 1919 RWS Summer (No.11).
- (49) "Treetops" Exhib. 1919 RWS Summer (No.72).
- (50) "Window Trailers" Exhib. 1919 RWS Winter (No.46).
- (51) "The Copper-Roofed Tower" 14¾ x 10½. Exhib. 1919 RWS Winter (No.145). 1937 Posthumous Sale (No.56) - purchased by Mrs. Nan Campbell, St. Andrews, now unlocated.
- (52) "Cloud-Capped Towers" Exhib. 1920 RWS Summer (No.135).
- (53) "Garden Door" Exhib. 1920 RWS Winter (No.91).
- (54) "September Hollyhocks" Exhib. 1920 RWS Winter (No.169).
- (55) "Trees on the Borderland" 10½ x 14½. Exhib. 1920 RWS Winter (No.189), 1937 Posthumous Sale (No.7).
- (55) "Field and Wood at Evening" Exhib. 1920 RWS Winter (No.202).
- (57) "Earlshall Garden" Exhib. 1921 RWS Summer (No.65).
- (58) "Graves by the Sea" Exhib. 1921 RWS Summer (No.95).
- (59) "Harbour Sentinels" Exhib. 1921 RWS Summer (No.162).
- (60) "Breezy Day" 21 x 14½. Exhib. 1921 RWS Summer (No.176), 1937 Posthumous Sale (No.21).
- (61) "Forget-me-Not Island" 10 x 4. Exhib. 1921 RWS Winter (No.162), 1937 Posthumous Sale (No.91).
- (62) "Herring Fishers Waiting for the Tide" 9 x 11. Exhib. 1921 RWS Winter (No.168), 1937 Posthumous Sale (No.57).

- (63) "From o'er the Sea" Exhib. 1921 RWS Winter (No.177).
- (64) "Sketches in France - Abbeville, Lisieux, Rouen" Exhib. 1921 RWS Winter (No.264), 1937 Posthumous Sale (No.94).
- (65) "Monument to Watteau, Paris" Exhib. 1922 RWS Summer (No.44).
- (66) "Spring in the Castle Garden" Exhib. 1922 RWS Winter (No.14).
- (67) "St. Mary le Strand" 23 x 18. Exhib. 1922 RWS Winter (No.61), 1923 Walker, Liverpool (No.540) as "St. Mary le Strand - Twilight", 1937 Posthumous Sale (No.48).
- (68) "Lincoln" Exhib. 1922 RWS Winter (No.159).
- (69) "Old Houses on the Witham - Lincoln" 10½ x 15. Exhib. 1922 RWS Winter (No.215), 1925 Walker, Liverpool (No.633), 1937 Posthumous Sale (No.58).
- (70) "Tower and Blossom" Exhib. 1922 RWS Winter (No.221).
- (71) "Ripening in the Sun" 21 x 14. Exhib. 1922 RWS Winter (No.223), 1937 Posthumous Sale (No.2).
- (72) "College Church Tower, St. Andrews - Winter Sunshine" 21 x 15. Exhib. 1923 RWS Summer (No.140), 1937 Posthumous Sale (No.45).
- (73) "St. Mary, Bellevue - Twilight" 18 x 9. Exhib. 1923 RWS Summer (No.192), 1937 Posthumous Sale (No.63).
- (74) "The Onion Boy" 22½ x 18. Exhib. 1923 RWS Winter (No.229), 1937 Posthumous Sale (No.52) - purchased by Mrs. Nan Campbell, St. Andrews, now untraced.
- (75) "Spring Study" Exhib. 1924 RWS Summer (No.184).
- (76) "Old House" Exhib. 1924 RWS Winter (No.226).
- (77) "When Swallows Build" 14 x 10½. Exhib. 1925 RWS Summer (No.57), 1937 Posthumous Sale (No.9).
- (78) "Winter Dawn" Exhib. 1925 RWS Summer (No.181).
- (79) "St. Mary : Beverley - Sundown" 18 x 11½. Exhib. 1925 RWS Summer (No.182), 1937 Posthumous Sale (No.46).
- (80) "Lilies at Twilight" 22½ x 15½. Exhib. 1925 RWS Summer (No.228), 1937 Posthumous Sale (No.51).
- (81) "Roofs and Tree Tops" Exhib. 1926 RWS Summer (No.189).
- (82) "Twilight" Exhib. 1927 RWS Summer (No.120), 1927 Walker, Liverpool (No.364), 1932 RWS Summer (No.192).
- (83) "Spring Flowers" Exhib. 1927 RWS Summer (No.223).

- (84) "Sunlight Gleams" Exhib. 1928 RWS Winter (No.186).
- (85) "Tulips in a Spanish Mug" 21 x 14. Exhib. 1929 RWS Summer (No.164), 1937 Posthumous Sale (No.109).
- (86) "Spring in the Garden" Exhib. 1929 RWS Winter (No.65).
- (87) "Happy Isle" 11½ x 18. Exhib. 1930 RWS Summer (No.123), 1937 Posthumous Sale (No.13).
- (88) "A Window by the Sea" Exhib. 1931 RWS Summer (No.107).
- (89) "Sundial" Exhib. 1931 RWS Summer (No.184), 1937 Posthumous Sale No.60 (10 x 7) or No.92 (11½ x 9). May be No.48 App.3.
- (90) "Striped Roses in a Ship Mug" Exhib. 1931 RWS Winter (No.63).
- (91) "September" Exhib. 1931 RWS Winter (No.190).
- (92) "Snowdrops" Exhib. 1932 RWS Summer (No.173), 1933 RWS Summer (No.177), 1934 RWS Summer (No.76).
- (93) "Roofs and Kirk Tower" Exhib. 1932 RWS Summer (No.186).
- (94) "Western Isles" Exhib. 1932 RWS Summer (No.197).
- (95) "Rocks and Water" Exhib. 1932 RWS Summer (No.202).
- (96) "The Water Wynd" Exhib. 1933 RWS Winter (No.60).
- (97) "Autumn" 10½ x 7½. Exhib. 1933 RWS Winter (No.129), 1937 Posthumous Sale (No.87).
- (98) "The Incoming Tide" 10½ x 14½. Exhib. 1933 RWS Winter (No.173), 1937 Posthumous Sale (No.3).
- (99) "Forget-me-Not" Exhib. 1933 RWS Winter (No.173), 1937 Posthumous Sale (No.3).
- (100) "Pastoral in East Fife" Exhib. 1933 RWS Winter (No.183).
- (101) "Breezy Morning" 9 x 11½. Exhib. 1933 RWS Winter (No.214), 1937 Posthumous Sale (No.10).
- (102) "Interior : Armistice Day" 14½ x 10½. Exhib. 1934 RWS Summer (No.46). 1937 Posthumous Sale (No.59) - purchased by Mrs. Nan Campbell, St. Andrews, now unlocated.
- (103) "Iona" Exhib. 1934 RWS Summer (No.102).
- (104) "Moonlight in the Harbour" 21 x 14½. Exhib. 1934 RWS Summer (No.107), 1937 Posthumous Sale (No.22).
- (105) "Interior with Gothic Tapestry" 14½ x 10½. Exhib. 1934 RWS Winter (No.29), 1937 Posthumous Sale (No.104).

- (106) "Interior - Spring Twilight" Exhib. 1935 RWS Summer (No.81).
- (107) "Western Isles" Exhib. 1935 RWS Summer (No.132).
- (108) "Silver Lines at Ploughing Time" Exhib. 1935 RWS Winter (No.167).
- (109) "Tapestry Parlour" Exhib. 1935 RWS Winter (No.176).
- (110) "Windows" Exhib. 1935 RWS Winter (No.229).
- (111) "St. Roch attended by his Angel and Dog" Exhib. 1936 RWS Summer (No.14).
- (112) "Garden in Spring" Exhib. 1936 RWS Winter (No.152).
- (113) "The Bank of Scotland, The Mound" 21 x 14 . Exhib. 1937 Posthumous Sale (No.100).

Addendum:

- (114) "Pingucula" Exhib. 1876 RGIFA (No.495).
- (115) "Autumn Study" Exhib. 1876 RGIFA (No.516).
- (116) "Azalea" Exhib. 1877 RGIFA (No.582).
- (117) "Seringa" Exhib. 1877 RGIFA (No.600).

CATALOGUE of DRAWINGS by JOHN HENRY LORIMER

identified, located and photographed by
writer, or located in illustration.

Titles in inverted commas and underlined are taken from inscriptions on drawings or mounts, magazines or books, or have been authenticated by Lorimer or Chalmers families. Titles given for identification purposes by the writer are in capitals, non-underlined. Measurements are in inches, height given first, unless otherwise stated.

(1) UNIDENTIFIED BOY, 1875 (head and shoulders) 8 x 5½. Unsigned, dated March 21 1875. May be a boy called 'Arthur'. Lorimer family, by descent.

(2) FAMILY SCENES - three in one frame, signed and inscribed: (1) "Louise, Father, Mother, Robbie" (2) "RLS by JHL (3) "Duetto 1876". Frame 19½ x 10½. Lorimer family, by descent.

(3) "Sir Robert Stodart Lorimer" 1876 (head and shoulders) sepia. Lorimer family by descent. On display at Kellie Castle. This is the upper third of a long narrow drawing which was entitled "Music" or "Homage to Music". The drawing was executed while the artist was a student at the RSA Schools and was entered, later withdrawn, for the Stuart Prize. For many years it was hung in the drawing room at Kellie Castle, but was subsequently divided into two parts, the upper third being framed in an oval mount and the lower two-thirds being destroyed.

(4) "Music" or "Homage to Music" 1876. Pencil drawing of Robert and Alice Lorimer with musical instruments. Lorimer family by descent. On display at Kellie Castle. This could have been a preparatory sketch for the whole work.

(5) "Robbie reading 'Guy Mannering' to the Prof." 1878. Pencil, 5½ x 7¾. Inscribed "1st March 1878 Robbie reading 'Guy Mannering' to the Prof." Drawing was photographed by Francis Caird Inglis of Rock House, Calton Hill, Edinburgh, and many framed copies exist. Whereabouts of original unknown.

(6) BOY WITH CONCERTINA, 1878. Charcoal. 19½ x 14¾. Monogrammed "J—L" and dated "2nd March 1878" with verse inscribed bottom right: "Know'st thou the land where lemon trees do bloom/And oranges like gold in leafy gloom;/A gentle wind from deep blue heaven blows/The myrtle thick and high the laurel grows/Know'st thou it then? Tis there! tis there!/O my beloved one, I with thee would go." Private collection, Edinburgh, purchased from Fine Art Society, c.1976.

(7) "Professor Blackie singing 'The Bonnie House of Airlie' to Lady Ruthven" 1880. (Professor is singing through a mouthpiece attached by tube to an ear-trumpet held by Lady Ruthven) 5½ x 7¾. Inscribed bottom right as title, "Prof... Winton Dec. 1880". Lorimer family, by descent.

(8) "Lady Chalmers" 1881 (seated in profile) Pencil. Inscribed top

right "DPC from JHL Xmas 1898", bottom left "Nov. 28, 1881". $12\frac{1}{4} \times 9\frac{1}{2}$. Chalmers family, by descent.

(9) "The Bonnie, Bonnie Banks of Loch Lomond" 1885 (figures of two girls, standing) pencil drawings for frontispiece of book of Scottish Songs "Songs of the North" published 1885 in Subscribers Edition of Vol.1. Also illustrated in 'The Art Journal' of Nov. 1895, and a single figure version in 'The Artist' of 1899 p.115 which is probably a preparatory sketch.

(10) "Maestro" 1888 (bearded man playing organ). Signed and dated 'J.H. Lorimer 88'. Executed for 'Life and Work' magazine of the Church of Scotland, which, presumably, own the original. Later engraved on wood by R. Paterson and engraving illustrated in 'By Brush and Burin 1890' (a Selection of Engravings on Wood after the best Artists by R. Paterson) No. 50, marked "Pictures lent to engraver by Publication Committee of Church of Scotland, Edinburgh".

(11) to (26) Preparatory sketches for "Ordination of the Elders in a Scottish Kirk". Owned by NGS, Nos. D3944 to D3959. Presented by the artist's Trustees in 1938. Some were exhibited at RSA Exhib. of 1915 as "Pencil Studies for a Picture".

(11) "An old man facing right" $12\frac{1}{2} \times 8$. D3945.

(12) "An old man facing left, with hands on the table, and two head studies" $12\frac{7}{8} \times 8\frac{1}{4}$. D3945.

(13) "Study of a Minister, his arms raised in blessing" $12\frac{3}{4} \times 8\frac{1}{8}$. Inscribed "Drawn from Sheriff Russell, Jedburgh". Exhib. 1939 RA "Exhib. of Scottish Art" (No. 794), 1979 NGS Exhib. "The Artist and the Kirk", 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No. 119). D3946.

(14) "Study of a Pulpit" 7×5 . Inscribed "John Knox's pulpit, St. Andrews, Nov. 1889". Exhib. 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No. 121). D3947.

(15) "Study of Pulpit" $9\frac{1}{4} \times 12\frac{1}{2}$. Inscribed "John Knox's pulpit, St. Andrews". D3948.

(16) "Study of pulpit, steps and pews" $6\frac{3}{4} \times 13\frac{3}{8}$. Inscribed "Barnyards, old U.P. Kirk, Dec. 1889". D3949.

(17) "An old man and a young man facing left" $12\frac{3}{4} \times 8\frac{3}{8}$. Exhib. 1939 RA "Exhibition of Scottish Art" (No. 792). D3950.

(18) "Three old men facing right" $12\frac{3}{4} \times 8\frac{3}{8}$. D3951.

(19) "An old man with a stick facing right" $12\frac{1}{4} \times 8\frac{3}{4}$. Exhib. 1983 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No. 120). D3952.

(20) "An old man with a stick at a table" $12\frac{1}{8} \times 7\frac{5}{8}$. D3953.

(21) "An old lady wearing a mutch" $6\frac{1}{2} \times 5$. D3954.

- (22) "An old lady leaning on her hand" 4 x 5 D3955.
- (23) "Two old men facing right" $6\frac{1}{2}$ x 5 D3956.
- (24) "A little girl in a hat facing right" 3 x $4\frac{3}{4}$. D3957.
- (25) "An old man's head, facing left" $2\frac{1}{2}$ x $2\frac{1}{2}$. D3958.
- (26) "Old man's head, looking down to left" $2\frac{1}{2}$ x $2\frac{1}{2}$. D3959.
- (27) "Aeneas James George Mackay" 1890 $12\frac{5}{8}$ x $9\frac{1}{2}$. Inscribed "A.J.G. Mackay, Sheriff of Fife, J.H. Lorimer Feb. 1890" (Head only) SNPG, bequeathed by heirs in 1938.
- (28) "Colonel Sir Alex. Moncrief" 1891 $12\frac{5}{8}$ x $9\frac{1}{2}$. Inscribed "Colonel Sir Alexander Moncrief, KCB, July 1891, J.H. Lorimer". (Head only). SNPG, bequeathed by J.M.Gray in 1894.
- (29) "Sir Arthur Mitchell" 1891 13 x $9\frac{1}{2}$. Inscribed "Sir Arthur Mitchell, KCB, J.H. Lorimer, delt. Jany 1891". (Head only). SNPG, bequeathed by J.M.Gray in 1894.
- (30) "Sir Wm. Quiller Orchardson" 1892 (three-quarter length, seated, facing right) 14 x 10. SNPG, bequeathed by J.M. Gray in 1894. Exhib. 1893 Crawford Centre Exhib. "The Lorimers" Univ. of St. Andrews (No. 123)
- (31) to (33) Drawings for the 'Portfolio' magazine of 1893. Whereabouts of originals is unknown.
- (31) "Corpus Christi College" p.104.
- (32) "The Deerpark, Magdalen College" p.118.
- (33) "Coaching the Eights" p.153.
- (34) "Thou has left me ever, Jamie" 1895 (weeping girl). Pencil drawing for frontispiece of book of Scottish Songs "Songs of the North" 1895 in Vol.11.
- (35) COUNTRYMAN. Illustrated in 'The Art Journal' of Nov. 1895 and 'Empire Magazine' of July 1897. Whereabouts of original unknown.
- (36) "The Pedlar" (figure of man at door) inscribed 'The Pedlar' bottom right. Illustrated in 'The Art Journal' of Nov. 1895. Whereabouts of original unknown.
- (37) Study for "A Dance" or "Spring Moonlight" (Painting dated 1897) Photocopy received from Witt Library, Courtauld, London. Study has been reproduced somewhere, but not known where.
- (38) Study for "A Dance" or "Spring Moonlight" (Painting dated 1897) (detail of woman with baby dancing). Photocopy received from Witt Library, Courtauld, London. Study has been reproduced somewhere, but not known where.

- (39) "In the Frauen Kirche, Munich" (old woman praying, kneeling). Illustrated in 'The Artist' 1899, p.124. Whereabouts of original unknown.
- (40) LADY (with back towards viewer, reading book) Illustrated in 'The Artist' 1899, p.114. Whereabouts of original unknown.
- (41) "Fra Stephano of Padua 'Making' a Rosary" Illustrated in 'The Artist' 1899, p.122. Whereabouts of original unknown.
- (42) "Giovanni Pelossa" (young man standing with hands in pockets). Illustrated in 'The Artist' 1899, p.113. Whereabouts of original unknown.
- (43) DRAWINGS OF CLASSICAL STATUARY - nine in one frame inscribed "To RSL from JHL with gratitude 1902". Lorimer family by descent, on display at Kellie Castle.
- (44) DRAWINGS OF ROBERT LORIMER - six small drawings in one frame of RLS at various stages in his life, two dated 1884 and 1885. Inscribed "To Violet with good wishes, RSL by JHL Xmas 1904". Lorimer family by descent, on display at Kellie Castle.
- (45) PEDLAR BOY (with basket on arm) $11\frac{3}{4} \times 7\frac{1}{2}$, signed bottom left, inscribed top right "Wishing you a Happy New Year 1904". Lorimer family, by descent.
- (46) Study for "Flight of the Swallows"(a) 1906, pencil on paper, $9\frac{1}{2} \times 5\frac{1}{2}$. City of Edinburgh Art Centre, Cat.No.344(1)/1964. Presented by the artist to A. Stodart Walker, 1908; presented by A. Stodart Walker to the SMAA who presented it to the City in 1964. Exhib. 1944 RSW (SMAA 61).
- (47) Study for "Flight of the Swallows"(c) 1906, pencil on paper, 8×5 . City of Edinburgh Art Centre, Cat.No.334(c)/1964. Presented by the artist to A. Stodart Walker, 1908; presented by A. Stodart Walker to the SMAA who presented it to the City in 1964. Exhib. 1944 RSW (SMAA 1961). Inscribed below with verse as in No. 87 App.1.
- (48) "Patrick Chalmers" 1923 (seated, in profile, smoking pipe and reading newspaper) $9 \times 6\frac{3}{4}$. Inscribed top right "DPLC to Lilian New Year 1925 from JHL" and bottom right "Kellie, 1923". Chalmers family, by descent. Exhib. 1925 RP as "D.P.Chalmers, Esq." (No.125).
- (49) "Comtesse de L'Espinasse" (three-quarter length, seated, with fan) black chalk, undated. NTS, Kellie Castle. Exhib. 1925 RP (No.117) as "Madame de L'Espinasse". The lady was a French girl, Marie, who had been 'adopted' by a Fife minister and his wife, in the 1860s. She became very friendly with the Lorimer girls, Alice, Louise and Hannah, and kept in touch with them all her life. When the old minister died, Marie returned to Paris where she married the Viscount de L'Espinasse. Obviously the drawing was executed prior to 1925, but apart from that fact there is no clue as to its date.

(50) "The Lay of Mary MacLeod" (girl playing clarsach) pencil drawing for frontispiece of book of Scottish Songs "Songs of the North" Vol.III (publishing date unspecified), reprinted in 50th Anniversary Volume in 1935.

(51) "L. Dejardin and E. Chalmers" (two ladies sitting reading) 1935. 17 x 25 cm. Signed bottom left "Mad.elle Lucie Dejardin, Belgium Depute and Miss Esther Chalmers, Kellie, August 1935", and bottom right "J.H.Lorimer delt". Private collection, Belgium.

CATALOGUE of DRAWINGS by JOHN HENRY LORIMER
which are unlocated and unillustrated

Titles are taken from exhibition catalogues.

- (1) "Pencil Portrait of Mr. Leonard Borthwick and Mr. F.W. Deas 1906" Exhib. 1919 RSA No. 955 (lent by F.W. Deas, Esq., FRIBA), 1925 RP No. 118.
- (2) "Sketches in Venice" Exhib. 1912 RSA No. 521, 1912 Walker, Liverpool, No. 1843 NFS.
- (3) "Bell-Ringers" Exhib. 1912 RSA No. 528.
- (4) "Animal Studies (No. 1)" Exhib. 1913 RSA No. 573.
- (5) "Animal Studies (No. 2)" Exhib. 1913 RSA No. 576.
- (6) "Pencil Drawings of Sculpture in France" Exhib. 1914 RSA No. 603.
- (7) "Pencil Drawings of Tanagra Figurines (No.2)" Exhib. 1914 RSA No. 611.
- (8) "Pencil Drawings of Tanagra Figurines (No.1)" Exhib. 1914 RSA No. 643.
- (9) "Sketches from Great Masters" Exhib. 1919 RSA No. 996.
- (10) "Pencil Sketches 1918 " Exhib. 1919 RSA No. 964.
- (11) "Sketches in Fife" Exhib. 1929 RP No. 204.

REFERENCES and NOTES

Key to References

Family:

Mother ... Mrs. James Lorimer, the artist's mother.
Pater ... Professor James Lorimer, the artist's father

Their children, in order of birth:

J.L., Junr. ... James Lorimer, Junior.
H.C.L. or H. im T. ... Hannah Cassals Lorimer, later Lady im Thurn.
J.H.L. ... John Henry Lorimer.
J.A.L. or J.A.C. ... Janet Alice Lorimer, later Lady Chalmers.
C.L.L. ... Caroline Louise Lorimer.
R.S.L. ... Robert Stodart Lorimer, later Sir Robert.

Other Family Members:

Miss E.B. Chalmers ... John Henry Lorimer's niece, daughter of his sister, Lady Chalmers.
Christopher Lorimer ... John Henry Lorimer's nephew, eldest son of his brother, Sir Robert.
Miss Stodart ... John Henry Lorimer's aunt, sister of his mother, Mrs. Lorimer.

The Lorimer letters are deposited in the University of Edinburgh Library, as yet uncatalogued.

Chapter One

- (1) Anon. "A Great Artist - Mr. J.H.Lorimer, ARSA" St. James's Budget, 15 June 1894, p.5.
- (2) JHL in Edinburgh to HCL in Germany, 16 Feb. 1873.
- (3) JHL in Edinburgh to Pater in Algiers, 16 Feb. [1868].
- (4) JL, Junr. in Germany to HCL in Edinburgh, 14th [1871].
- (5) Mother in Germany to JL, Junr. in Edinburgh, [July 1872].
- (6) Miss E.B. Chalmers, History of the Lorimer Family, p.1, uncompleted.
- (7) James Lorimer (1779-1868) Book of Trigonometry, unpublished, (owned by Christopher Lorimer).
- (8) Chalmers, op.cit. p.25.
- (9) Chalmers, ibid.
- (10) Mother in Belgium to HCL in Edinburgh [1876].
- (11) JAL in Edinburgh to HCL in Eigg [1878].
- (12) CLL in Edinburgh to JAC in British Guiana, 1 March 1879.
- (13) Wm. Hardie, Scottish Painting 1837-1939, Cassell, London 1976, plate 51.
- (14) Geo. R. Halkett, The Royal Scottish Academy Notes 1878, Gray, Edinburgh, 1878, p.60.
- (15) Mother at Kellie to JAC in British Guiana, 12 June 1879.
- (16) JHL in Edinburgh to HCL in Germany, 29 [Dec.] 1872.
- (17) JHL ibid. 22 Feb. 1873 (postscript to 16 Feb.)
- (18) JHL ibid. 16 Feb. 1873.

- (19) Mother in Edinburgh to HCL and JAL in Germany, Friday evening [autumn 1872].
- (20) Edward Pinnington, George Paul Chalmers RSA and the Art of his Time 1833-1878, Annan, Glasgow, 1896, p.236.
- (21) HCL in Edinburgh to JAC in British Guiana, 30 March 1879.
- (22) JHL in Edinburgh to HCL in Germany, Sun. 22nd [Dec.1872].
- (23) Esme Gordon, The Royal Scottish Academy of Painting, Sculpture and Architecture 1826-1976, Skilton, Edinburgh, 1976, p.141.
- (24) JHL in Iona to HCL in Edinburgh, Sun.11 July 1875.
- (25) Mother in Edinburgh to HCL in Oban, Fri. [between July and Sept. 1875].
- (26) JHL in Paris to HCL in Edinburgh, 8 March 1877.
- (27) JHL *ibid.* 30 March 1877.
- (28) JHL *ibid.* 8 March 1877.
- (29) JHL in Rome to HCL in Edinburgh, 14 March 1880.
- (30) JHL in Venice to ? in Edinburgh, [1880] (front page missing).
- (31) Geo. R. Halkett, The Royal Scottish Academy Notes, 1880, Gray, Edinburgh, 1880, p.7.
- (32) R.A.M. Stevenson, "J.H. Lorimer" The Art Journal 1895, p.323.
- (33) HCL in Edinburgh to JAC en route for British Guiana, 8 Jan. 1879.
- (34) Mother at Kellie to JAC in British Guiana, 27 April 1879.
- (35) HCL in Edinburgh to JAC in British Guiana, 31 Nov. 1879.
- (36) JHL in London to HCL in Edinburgh, 24 April 1879.
- (37) Mother *op.cit.* 12 June 1879.
- (38) JHL in London to HCL in Edinburgh, 16 June 1879.
- (39) Mother *op.cit.* 10 Aug. 1879.
- (40) Mother *ibid.*
- (41) JHL at Kellie to JAC in British Guiana, 31 Aug. 1879.
- (42) Anon. "Review of RSA Exhibition 1855" The Art Journal 1855, p.155.
- (43) Lyrics: Wm. Paul, Music: Richard Webster, "Bonnie Jeannie Gray", The Lyric Gems of Scotland, Cameron, Glasgow, 1856, p.161.
- (44) CLL *op.cit.* 24 Dec. 1879.
- (45) Colin Thomson, Pictures for Scotland : The National Gallery of Scotland and its Collections, Trustees of the NGS, Edinburgh, 1972, p.59.
- (46) Diary of JHL, 2 July 1886.
- (47) Halkett, *op.cit.* p.42.
- (48) HCL *op.cit.* 15 Jan. 1880.
- (49) Anon. "The Royal Scotch Academy", The Art Journal, Vol.XIX, 1880, p.93.

Chapter Two

- (1) Mother in Edinburgh to JAC and HCL in British Guiana, 7 Nov. [1882].
- (2) Mother in Edinburgh to JAC in British Guiana, 27 Aug. 1882.
- (3) Mother in Edinburgh to JAC and HCL in British Guiana, 7 Nov. [1882].
- (4) JHL in Edinburgh to HCL in British Guiana, 31 Dec. 1882.
- (5) Diary of JHL, 6 May 1887.
- (6) JHL in London to ? , undated but April 1882.

- (7) JHL in London to HCL in Edinburgh, undated [Spring 1884]
- (8) Diary op. cit. 25 April 1887.
- (9) JHL in London to Mother in Edinburgh, undated [May 1881].
- (10) Mother op.cit.
- (11) Mother in Edinburgh to JAC in British Guiana, Sun.15 [Jan.1882]
- (12) Mother ibid. 14 April 1882.
- (13) Mother ibid.
- (14) JHL in London to JAC in British Guiana, 30 April 1882.
- (15) JHL ibid. 15 Jan. 1882.
- (16) Mother op.cit. Sun.15th [Jan.1882]
- (17) Diary of JHL, London, 16 May 1887.
- ~~(18) Diary of JHL, Kellie, 2 Nov. 1887.~~
- (19) Diary ibid. 4 Nov. 1887.
- (20) Robert Stodart "An Eminent Scotch Painter" Empire, July 1897, p.327.
- (21) JHL in London to HCL in Edinburgh, undated [Spring 1884]
- (22) Mother op.cit. 28 April 1885.
- (23) JHL in London to Pater at Kellie, 3 July 1882.
- (24) Mother in Edinburgh to HCL and JAC in British Guiana, 7 Nov. [1882]
- (25) JHL in Edinburgh to HCL in British Guiana, 31 Dec. 1882
- (26) JHL in London to Mother in Edinburgh, undated [1883]
- (27) JHL ibid. 9 March [1882]
- (28) JHL ibid. undated [April 1885]
- (29) CLL in Edinburgh to HCL in Holland, 3 May 1885.
- (30) Lord Playfair in London to JHL, 27 July 1885.
- (31) CLL at Kellie to Miss Stodart, 14 Sept. 1884.
- (32) Mother at Kellie to JAC in British Guiana, 20 April 1885.
- (33) CLL op.cit.
- (34) Mother op.cit. 20 Sept. 1885.
- (35) Mother ibid. 5 Oct. 1885.
- (36) Mother ibid.
- (37) Mother in Edinburgh to JAC in British Guiana, 1 Dec. 1885.
- (38) JHL in Edinburgh to HCL in British Guiana, 31 Dec. 1882.
- (39) Note: Lorimer did not spend 10 years at Carolus-Duran's atelier as is stated in Stodart ibid.
- (40) Albert Boime, The Academy and French Painting in the Nineteenth Century, Phaidon, London, 1971, p.50.
- (41) Diary of JHL, Paris, 30 March 1886.
- (42) Diary of JHL, London, 24 March 1886.
- (43) Warren Adelson "John Singer Sargent and "The New Painting"", Sargent at Broadway, The Impressionist Years, Murray, London, 1986, p.27.
- (44) W.D. McKay, RSA, "Traditional and Modern Techniques in Oil Painting", Transactions of the Second Congress of the National Association for the Advancement of Art in its application to Industry, Edinburgh 1889, London, 1890, p.93.
- (45) Notes by JHL.
- (46) Diary of JHL, Paris, 9 June 1886.
- (47) Diary ibid. 1 April 1886.
- (48) Stevenson op.cit. p.323.
- (49) Stevenson ibid. p.324.
- (50) Anon. "An Interview with Mr. J.H. Lorimer" Today, 22 Sept. 1894, p.199.
- (51) J.G. Lockhart, Memoirs of Sir Walter Scott, Vol.1, MacMillan, London, p.12.

- (52) Note: the 'Scotsman' report of the 1888 RSA describes the costumes as 'fawn and light pink', 28 Feb.
- (53) Diary of JHL, London, Monday 25 April 1887.
- (54) Stodart, op.cit. p.330.
- (55) S.C. de Soissons "John Henry Lorimer and his Art" The Artist, 1899, p.113.
- (56) Today, op.cit.
- (57) Mother at Kellie to JAC in British Guiana, Sunday 9 Aug. 1885.
- (58) Santuree(?), Wadhurst Park, Sussex, to JHL, 26 Dec. 1888.
- (59) Diary of JHL, Kellie, 1 Nov. 1887.
- (60) Diary ibid. 5 Nov. 1887.
- (61) Stevenson, op.cit. p.324.
- (62) Mother in Edinburgh to JAC in British Guiana, 8 May 1892.
- (63) JHL in London to HCL in Paris, undated [1892]
- (64) Diary of JHL, London, 23 March 1886.
- (65) Diary ibid. 24 March 1886.
- (66) Diary ibid.
- (67) Diary ibid. 6 May 1887.
- (68) Diary ibid. 22 May 1887.
- (69) Mother in Edinburgh to JL in Australia, 19 Feb. 1890.
- (70) Stevenson, op.cit.
- (71) Glasgow Citizen, 10 March 1900.
- (72) Duncan MacMillan "The Tradition of Painting in Scotland" Cenrastus, Autumn 1979, No.1, p.36.
- (73) JHL in London to HCL in Edinburgh, undated [1890]
- (74) David and Francina Irwin, Scottish Painters at Home and Abroad 1700-1900, Faber, London, 1975, p.169.
- (75) JHL in London to HCL in Edinburgh, Friday [1890]

Chapter Three

- (1) Stevenson, op.cit. p.324.
- (2) Martin Kemp, "Tradition and Creativity : The Art of the Lorimers", Catalogue of Exhibition The Lorimers - A Family of the Arts in Fife, 1983, p.4.
- (3) Anon. "Ordination of Elders in a Scottish Kirk", Scottish Leader, 16th Feb. 1892.
- (4) Mrs. McGrath, Barnwell Castle, Nr. Peterborough, to JHL, 25 Nov. [1922]
- (5) Jas. L. Caw, Scottish Painting 1620-1908, Kingsmead Reprints, Bath, 1975 (first edition 1908) p.421.
- (6) JHL in Carlisle to HCL in Paris, 5 Dec. 1891.
- (7) JHL at Kellie to HCL in Paris, 8 March 1893.
- (8) Mother in Edinburgh to H im T. in British Guiana, 23 Feb. 1896.
- (9) Ary Renan "A French Artist's Impressions of English Art", Pall Mall Budget 13 July 1893, p.1091.
- (10) Claude Phillips, "The Salons of the Champs Elysees and the Champ de Mars", The Art Journal, 1893, p.243.
- (11) HCL in Paris to JAC in British Guiana, 8 May, 1892.
- (12) Today, op.cit.
- (13) Today, ibid.
- (14) HCL op.cit.
- (15) Mother in Edinburgh to JAC in British Guiana, 22 May 1892.

- (16) JHL op.cit.
- (17) JHL ibid.
- (18) CLL in Edinburgh to HCL in Paris, 28 Jan. 1892.
- (19) Nan Chalmers to Sir David Chalmers, 5 Feb. 1893.
- (20) JHL op.cit.
- (21) CLL op.cit. 17 March 1893.
- (22) Mother in Edinburgh to HCL in Paris, 26 March 1893.
- (23) JHL in London to Mother in Edinburgh, 15 May 1893.
- (24) Mother in Edinburgh to ? [May 1893]
- (25) St. James's Budget op.cit.
- (26) St. James's Budget ibid.
- (27) Today op.cit.
- (28) CLL in London to Miss Stodart in Edinburgh, 7 May 1896.
- (29) Mother in Edinburgh to H. im T. in British Guiana, 17 May 1896.
- (30) Mother ibid. 24 May 1896.
- (31) St. James's Budget op.cit.
- (32) Today op.cit.
- (33) JHL op.cit. 12 May 1893.
- (34) Stevenson op.cit.
- (35) Mother in London to H. im T. in British Guiana, 2 June 1896
[letter of 19 May 1896]
- (36) H.C. - 'hors concours': the honour of winning the medal carried
with it the privilege of automatic acceptance in future
exhibitions.
- (37) JHL in London to H. im T. in British Guiana, 14 July 1896.
- (38) Claude Phillips "The Salons of the Champs Elysees and the Champ
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